

ALONG THE WAY (premiere)
FEARFUL SYMMETRY
MONITORING THE UNSTABLE EARTH
and other films by
MICHAEL WALLIN

Oct. 5-Madison Art Center, WI
Oct. 7- The Funnel, Toronto
Oct. 15- Millennium, NYC.
Oct. 20-Berks Filmmakers, PA
Oct. 21-Media Study/Buffalo, NY
Oct. 28-Neighborhood Film Project, Philadelphia

MAC ART NEWS

Madison
Art
Center

THE NEWSLETTER OF THE MADISON ART CENTER
OCTOBER/NOVEMBER

NEW EXHIBITIONS

CHICAGO: SOME OTHER TRADITIONS

October 2–November 27
Bassett and Steenbock Galleries

The style most widely identified with contemporary Chicago art in the public's eye is known as "Chicago Imagism," yet Chicago's artistic production is extremely diverse and presents a genuinely pluralistic situation. *CHICAGO: SOME OTHER TRADITIONS* was conceived as an attempt to expand our awareness of the richness and diversity of Chicago art by focusing on developments that have emerged there since 1970. Selected by Chicago critic and collector Dennis Adrian, the exhibition consists of 57 works by 17 artists. The works fall roughly into three categories. First are works by artists such as Paul LaMantia and Robert Lostutter, who have substantial "underground" reputations and who are just now beginning to receive national recognition for their contributions to the Imagist style. A second category consists

of painterly, realist canvases such as those by Richard Willenbrink. Finally, the highly complex, colorful abstraction that has emerged recently in Chicago will be represented by artists such as painters Steven Heyman and William Conger, and sculptor Maryrose Carroll.

A lavish catalog illustrating each work in the exhibition and with an essay by Dennis Adrian has been produced by the Madison Art Center and is available in the Gallery Shop. *CHICAGO: SOME OTHER TRADITIONS* was organized with a grant from the National Endowment for the Arts. The Madison exhibition has received support from MAC's 1983–84 Exhibition Underwriters. The show will travel to museums across the country for the next two years under the auspices of The Art Museum Association of America.

Dennis Adrian will give a public lecture about the exhibition on Sunday, October 30th, at 2:00 p.m. in the third floor Auditorium. All MAC members are invited to attend the free program.

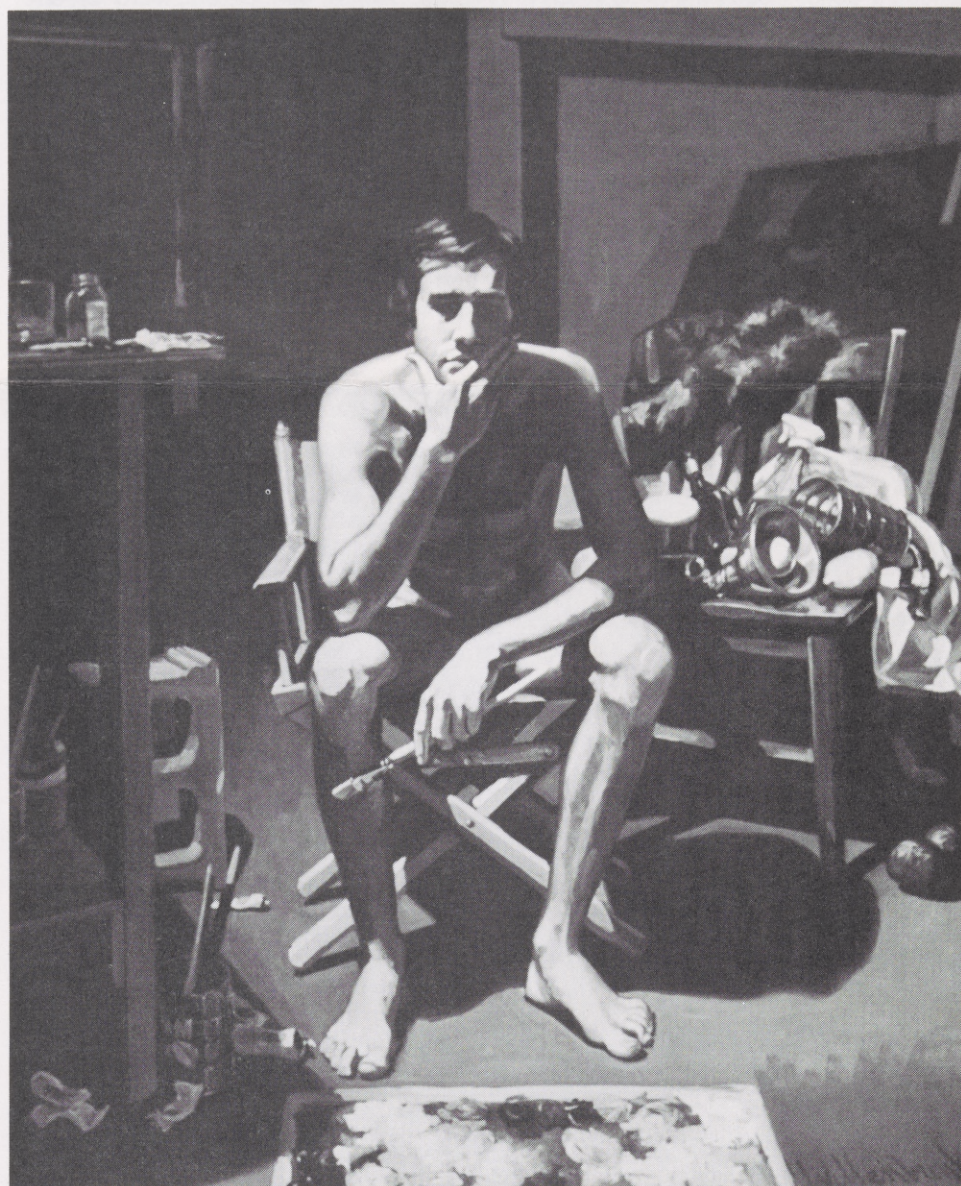
SIMON SPARROW: DRAWINGS AND ASSEMBLAGES

October 2–November 27
Brittingham Gallery

Simon Sparrow is a local evangelical preacher who also happens to create art. Over the past decade, he has created hundreds of pastel drawings and assemblages which are personal interpretations of

religious experiences. Reverend Sparrow has no formal art training, and like many other "naïve" or "outsider" artists, he substitutes intensity of expression for technical finesse. This exhibition includes approximately 40 pastels and a number of the larger assemblages.

Simon Sparrow, "You look at my face . . .", pastel 24 x 18".



Richard Willenbrink, *Self Portrait in the Studio*, 1983. Oil on canvas, 72" x 59-3/4".

An Opening Preview of the *CHICAGO* and *SIMON SPARROW* exhibitions for members, artists, and guests will be held on Saturday, October 1st from 7–10 p.m. in the main galleries. Many of the artists will be present. Admission is by invitation. Please call the MAC office if you did not receive your invitation.

JIM DOW: PHOTOGRAPHS

October 10–December 9
Langer Gallery

Photographer Jim Dow has traveled all over the United States to photograph every baseball stadium in the National and American Leagues. Each photograph follows the same format: a panoramic triptych formed by three separate shots. All of Dow's photographs show empty arenas, so that instead of seeing homeruns, hotdogs and beer, we are treated to the spectacle of immense, open ordered spaces that are normally seen only by security guards and maintenance crews. Despite Dow's self-imposed limitations on subject matter, each photograph is strikingly unique, with a wide variety of compositional and coloristic effects.

SPORTS AND RECREATION: SELECTIONS FROM THE PERMANENT COLLECTION

October 10–December 9
Langer Gallery

As a complement, or perhaps a contrast, to Jim Dow's quiet arenas, the other half of the Langer Gallery will be thumping with human activity, and a few animals will be on the move, too. The show will present some twenty works from the permanent collection that depict a great variety of pastimes: a ladies' musicale, a card game, ice-skating, a cockfight, a bullfight, a circus, and other diversions. Works are chiefly graphic prints, but a few photographs are included. Favorite names are Colescott, Curry, Goya, Hiroshige, Harry Gottlieb, Martin Lewis and Reginald Marsh.

SITES OF SOUTHERN WISCONSIN

Three Photographers View
Commonplace Structures and
the Built Environment

November 19–January 18
Third Floor Gallery of the
Center for Art Education

Three photographers surveyed and documented various aspects of the Wisconsin environment in an attempt to deal with the habitual way in which we view the world. Lewis Koch, David Mandel, and Michael Simon are represented in this exhibition, curated by George Talbot of the State Historical Society of Wisconsin. The project was supported by the National Endowment for the Arts with additional funding from the Dane County Cultural Affairs Commission for extended coverage of Dane County and for an exhibition poster.

Madison
Art
Center

Special Thanks to the 1983–84
Exhibition and Program Underwriters
of the Madison Art Center for making
possible the presentation of our
major exhibitions and educational
programs this year:

Auto Glass Specialists
Carley Capital Group
Madsen Corporation
Marine Bank Dane County
Munz Corporation
Oscar Mayer Company
Verex Corporation
Webcrafters, Inc.

CONTINUING EXHIBITIONS

JONES ROAD PRINT SHOP: THE FIRST DECADE

Through November 13
Third Floor Center for Art Education

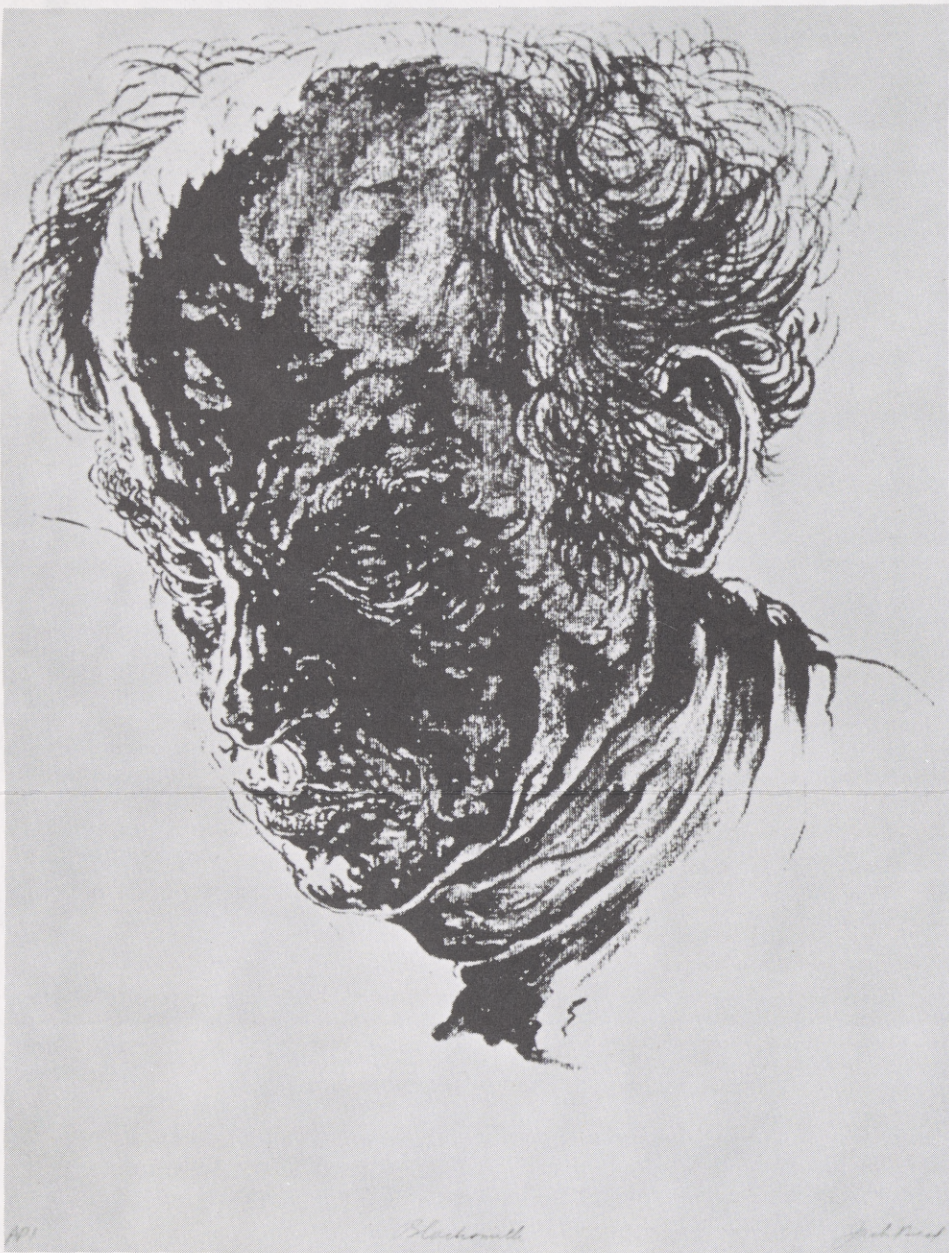
Artist/printmaker William Weege established the Jones Road Print Shop in 1971 in the small town of Barneveld, Wisconsin. During the next decade, Jones Road became an innovative center for printmaking, where artists were encouraged to seek new forms of expression in a relaxed and convivial atmosphere. Bill Weege provided equipment of exceptional range, which allowed for technical innovation in the pursuit of artistic vision. He invited artists of various stylistic persuasions from across the country to share the facilities and the stimulation that Jones Road Print Shop offered.

This exhibition brings together the work of eleven of the artists who worked, at one

time or another, at Jones Road: Jack Beal, Linda Benglis, Sam Gilliam, Marty Greenbaum, Peter Plagens, Sam Richardson, Alan Shields, Jenny Snider, Richard Van Buren, William Weege, and John Wilde.

JONES ROAD PRINT SHOP: 1972-1980 was organized by the Madison Art Center with the aid of a grant from the Wisconsin Arts Board. A catalogue raisonne has been produced by the Art Center with support from the National Endowment for the Arts, and is available for purchase in the Gallery Shop.

Jack Beal, *Blacksmith*, 1977. Serigraph, 25-5/8 x 19-5/8.



DIRECTOR'S MESSAGE

In the last issue of MAC ART NEWS I referred rather coyly to an exciting announcement which I hoped to be able to make in this issue. Indeed, the announcement is exciting, and I am able to make it now. The Madison Art Center is extremely pleased to be able to tell you that we are in the process of organizing an exhibition: **GEORGIA O'KEEFFE—AT THE MADISON ART CENTER**, which will open to the public on March 3 and continue through late April, 1984. I'm delighted to be able to say that the Art Center has received wonderful cooperation from many distinguished museums around the country, including the Whitney Museum of American Art in New York City, the San Francisco Museum of Modern Art, the Toledo Museum of Art, and the Minneapolis Institute of Art, among others, and there will be a number of wonderful works on exhibition.

Georgia O'Keeffe was born in Sun Prairie in 1887, and attended high school in Madison for a year before her family left Wisconsin. **GEORGIA O'KEEFFE—AT THE MADISON ART CENTER** will trace her career as a painter over a forty-year span, from the late teens to about 1960. This will be the first exhibition of any size of Georgia O'Keeffe's paintings in Madison—ever.

There will be an admission charge for this exhibition, but Art Center members will not

only be admitted free but at times when admission must be controlled because of crowding, will receive preferential admission. We are planning to publish several large-scale posters, reproducing major paintings in the exhibition, which will be offered as incentives to new members and will be available at a reduced price to current members. The gift of a membership with a handsome poster included would thus be very timely and much appreciated. You will be hearing more about this exhibition as our plans develop.

We've entered into a busy fall season with the opening of **CHICAGO: SOME OTHER TRADITIONS**, a refreshingly different look at new art in Chicago. The exhibition has been organized by Dennis Adrian, a Chicago art historian, critic, and collector, for the Madison Art Center and, after it closes here in late November, the show will be going on a two-year tour to a number of museums through the auspices of the Art Museum Association of America. Our fall film series, devoted exclusively to the early films of Federico Fellini, has been well received. I would also urge all of you who are interested in architecture to join us for the remaining lectures in the lecture series **ARCHITECTURE TODAY/ARCHITECTURE TOMORROW**. This series, organized jointly by the Art Center with the Elvehjem Museum and Wisconsin Society of Architects, features four of the most distinguished architects and architectural

CALENDAR OF EVENTS OCTOBER/NOVEMBER

October 1
Saturday

Opening Preview for Members, Artists, and Guests: CHICAGO: SOME OTHER TRADITIONS and SIMON SPARROW: DRAWINGS & ASSEMBLAGES. 7-10 p.m. in the Bassett, Steenbock, and Brittingham Galleries.

October 5
Wednesday

Independent Films by Michael Wallin, third floor Auditorium, 7:30 p.m. \$2.50 admission for MAC members; \$3.00 for general public.

October 6
Thursday

MAC galleries open FREE with support from Madison Civic Center Foundation, 7-9 p.m.

October 11
Tuesday

MAC galleries open FREE with support from Madison Civic Center Foundation, 7-9 p.m.

October 12
Wednesday

Independent Films: The Live Action Program from the 1983 New York Film Expo, third floor Auditorium, 7:30 p.m. \$2.50 admission to MAC members; \$3.00 for general public.

October 13
Thursday

Film: "Fourteen Americans." An overview of recent trends in American art, including interviews with artists in their studios. Third floor Auditorium, 8:00 p.m. \$1 admission.

October 17
Monday

Wisconsin Federation of Museums Fall Meeting. Morning sessions held at Madison Art Center. Sessions are open to the public. For advance registration information, contact MAC office.

October 18
Tuesday

Independent Films: In-person screening of films by Stan Vanderbeek, film/videomaker. 7:30 p.m. in the Isthmus Playhouse, Madison Civic Center. \$3.00 admission to MAC members; \$4.00 for general public.

October 19
Wednesday

Slide lecture by James Russell, the artist commissioned to do a sculpture for the new University Physical Education Building. Sponsored by the Wisconsin Arts Board. 7:30 p.m., third floor Auditorium. Free.

October 26
Wednesday

Architect E. Fay Jones, 8:00 p.m., Room 160, Elvehjem Museum of Art.

October 26
Wednesday

Independent Films: In-person screenings by film/videomakers Gary Stella and Michael Reano, third floor Auditorium, 7:30 p.m. \$2.50 admission to MAC members; \$3.00 for general public.

October 29
Saturday

"Art Onstage," workshops for children, begin 4-week session on Saturday mornings. Call MAC for registration information.

October 29
Saturday

MAC galleries open FREE with support from Madison Civic Center Foundation.

October 30
Sunday

Lecture by Chicago art collector and critic Dennis Adrian, Guest Curator for **CHICAGO: SOME OTHER TRADITIONS**. Third floor Auditorium, 2:00 p.m. Free.

November 5
Saturday

"Art Onstage," workshop for children.

November 5
Saturday

MAC galleries open FREE with support from Madison Civic Center Foundation.

November 12
Saturday

"Art Onstage" workshop for children.

November 16
Wednesday

"Architecture Today/Architecture Tomorrow," lecture by Michael Graves, 8:00 p.m. in the Isthmus Playhouse, Madison Civic Center. Reception for Mr. Graves follows in the Madison Art Center galleries. Tickets are available at the door.

November 17
Thursday

MAC galleries open FREE with support from Madison Civic Center Foundation.

November 19
Saturday

"Art Onstage" concludes.

November 19

SITES OF SOUTHERN WISCONSIN exhibition opens in the third floor Gallery of the Center for Art Education, and continues through January 18.

December 2-4

HOLIDAY OPEN HOUSE. Fourteenth Annual Holiday gift show and sale, sponsored by the Art League.

critics working in this country today.

ARTS BALL '83 is almost upon us, scheduled for Friday evening, October 7. I hope by this reading you all have your tickets for what is going to be quite a different event, from cuisine to the auction, and held here in the Civic Center and Art Center. The Co-Chairmen this year, Susan Pettygrove and Sara Lancaster, have done an absolutely superb job, and I know that, while the event serves a serious purpose, most importantly it will be fun! I'll look forward to seeing you all there.

Thomas H. Garver, Director

ART LEAGUE

If you haven't yet bought your tickets for this year's **ARTS BALL** on Friday, October 7th, call MAC right away for ticket information. The Art League and the Madison Symphony Orchestra League have planned an evening of dining (French Picnic Style!), dancing, and fun with live and silent auctions. **THE GRAND AFFAIR** will take place throughout the Madison Art Center and Madison Civic Center.

Madison
Art
Center

Langer Society and Business Council Members . . .

You may pick up your complimentary copies of the two most recent catalogues produced by the Art Center at your convenience in the Gallery Shop:

JONES ROAD PRINT SHOP AND STABLE 1971-1982:
A CATALOGUE RAISONNE

CHICAGO:
SOME OTHER TRADITIONS

Both are beautifully-designed catalogues with full-color reproductions of works from the exhibitions.

If you are unable to pick up your catalogues in person, please call the Art Center office to ask that they be mailed to you.

BRIEFS

Grants

The Madison Art Center has received an Artistic Program Support grant from the Wisconsin Arts Board in the amount of \$28,000 to help with the costs of Wisconsin-oriented exhibitions and new media programs during the year. MAC has also received three grants totaling \$30,000 from the National Endowment for the Arts to help with the costs of the CHICAGO: SOME OTHER TRADITIONS exhibition, and State Street Gallery exhibitions this year, and the planned exhibition of artist OWEN MORREL next year. These grants must be matched with funds raised locally through memberships and contributions.

Carry your Membership Card!

Your MAC membership card is your passport to free admission at the Art Center, and it entitles you to discounts on your purchases in our Gallery Shop. Treat it as you would a library card—carry it with you always! (This will be a big help to Gallery Shop personnel and Front Desk Reception Volunteers.)

MAC Opens During Evening Events in the Civic Center

The Art Center will be open FREE five evenings during October and November from 7-9 p.m. with support from the Madison Civic Center Foundation. Plan to come early to browse before attending any of these performances:

October 6	Ballet Nacional Espanol
October 11	Madame Butterfly
October 29	Pirates of Penzance
November 5	Madison Symphony Orchestra
November 17	Victor Borge

Computers, anyone?

At the top of MAC's "wish list" this year is a computer. Many art museums of our size have computers and they have found that they not only streamline many internal operations, such as membership record-keeping, bookkeeping, and word processing, but they save money, too! If you know of a business or individual who has "outgrown" a computer, or someone who would like to make a unique, tax-deductible donation, please contact us!

PROGRAMS AND EVENTS

Film and Video

Four independent film and video artists will make personal appearances at the Madison Art Center during October. The schedule:

- October 5 California filmmaker Michael Wallin, in person.
- October 12 The Live Action Program from the 1983 New York Film Expo.
- October 18 Stan Vanderbeek, independent film/videomaker, in person.
- October 26 Film/videomakers Gary Stella and Michael Reano.



Filmmaker Michael Wallin opens the Independent Film Series In-Person on October 5.

All programs are in the Madison Art Center's third floor Auditorium, except for Stan Vanderbeek on October 18th, in the Isthmus Playhouse, Madison Civic Center. Shows begin at 7:30 p.m. Tickets are available at the door, or at the Civic Center Box Office for Stan Vanderbeek. MAC's film and video programs this year are made possible in part by a grant from the Wisconsin Arts Board. Additional support for the October 18th program was received from the Madison Civic Center Foundation.

The Madison Art Center's Michael Paggie has been named regional contact person for the Sundance Institute in Salt Lake City, Utah. Founded by Robert Redford, the Institute offers scholarships to independent filmmakers and writers to learn scriptwriting and filmmaking. A representative will be at MAC in mid-October to explain more about the program. Anyone interested should send name, address and telephone to Michael Paggie at the Art Center.

BECOME A MEMBER OF MAC

Just complete the form below and begin receiving free admission, discounts, and many other benefits.

Name of New Member _____

Address _____

City/State/Zip _____

Home Phone _____

Office Phone _____

Membership Categories

- _____ Supporting (\$50)
- _____ Family (\$25)
- _____ Individual (\$20)
- _____ Senior/Student (\$10)
- _____ Langer Society (\$100)
- _____ Business (\$100)
- _____ Business Council (\$250)

Check enclosed for \$ _____

Please make checks payable to Madison Art Center and mail with form to MAC, 211 State Street, Madison, WI 53703.

Membership dues are tax deductible to the extent provided by law.

Gift Membership: This membership is a gift from _____

Your name _____

QUESTIONS ABOUT MEMBERSHIP? CALL: 257-0158.

MEMBERSHIPS MAKE EXCELLENT GIFTS

Consider giving a gift membership in the Madison Art Center, for a thoughtful gift that lasts all year long. MAC will announce your gift with a special card in your name. Please use the membership form above.

EDUCATION PROGRAMS

Art on Stage

A four-part workshop for children on Saturday mornings with the theme "Art On Stage" will draw upon the dramatic possibilities in the current exhibitions at the Art Center. Children will be encouraged to use their own sense of "theater" to construct masks, props, and stage designs for a performance on the final Saturday of the workshop. Registration is \$25 for the four sessions which begin on October 29. For more information and a registration form, please call MAC Education Department, 257-0158.



Michael Graves, one of the most talked about and controversial architects of our time, will be the third guest lecturer in the series "Architecture Today/Architecture Tomorrow." He will speak on Wednesday, November 16th at 8:00 pm in the Isthmus Playhouse at the Madison Civic Center. A reception for Mr. Graves will follow in the Bassett Gallery of the Madison Art Center. Architect E. Fay Jones will give the second lecture in the series on Wednesday, October 26th in Room 160 of the Elvehjem Museum of Art. The series will conclude on Wednesday, December 7 with a talk by architect Stanley Tigerman. Consult the Calendar of Events for details, or call MAC, 257-0158, for a program.

"Architecture Today/Architecture Tomorrow" is co-sponsored by the Madison Art Center, the Elvehjem Museum of Art, and the Wisconsin Society of Architects—South West Chapter. It is made possible with funds provided by the Norman Bassett Foundation.



Artreach

This successful outreach program, which was begun last year with the aid of a grant from the Dane County Cultural Affairs Commission, will continue through this school year with support from VEREX CORPORATION. The two-part program includes in-school presentations by Art Center docents, followed by a guided tour of current exhibitions at MAC. Additional classroom projects complement the visits. Assistance is available to help schools pay the costs of buses to bring classes to the Art Center. Participation is open to all schools in Dane County. For more information, please call the MAC Education Department, 257-0158.

Films

"Fourteen Americans: Directions of the 1970's," a film providing an excellent overview of recent trends in American art, will be shown on Thursday, October 13th, at 8:00 p.m. in the third floor Auditorium. The film is part of MAC's docent training program, but is open to all. "Fourteen Americans" features interviews with many artists in their studios, including Vito Acconci, Laurie Anderson, Elizabeth Murray, Chuck Close, and Alice Aycock. Admission is \$1.

HOLIDAY OPEN HOUSE

Plan now to do your holiday shopping at the 14th ANNUAL HOLIDAY OPEN HOUSE, December 2, 3, and 4, in the galleries of the Madison Art Center. This year's focus will be on fine artists and craftspersons from Wisconsin, and our very special guest will be wildlife artist Owen Gromme, whose new book, THE WORLD OF OWEN GROMME will be available at the HOLIDAY OPEN HOUSE.

Christmas trees decorated in clever and beautiful themes, sponsored by area businesses, and holiday music performed by local musicians, will create a wonderland of sights and sounds to make your holiday shopping more exciting and pleasurable.

Mary Frautschi and Jane Lathrop are co-chairmen of this year's Holiday Open House. For more information on Art League activities, contact MAC, 257-0158.

A reception for the artists will be held on Saturday, October 1st, in conjunction with the opening of the CHICAGO exhibition. Slides of all Wisconsin artists shown in MAC's Sales & Rental Gallery during the past year are available, and Gallery staff are available to meet with persons interested in buying or renting original Wisconsin art for their home or office.

MADISON

ART

**211
STATE
ST.**

CENTER

PRESENTS

**documentary film
+ video**

5 **MICHAEL WALLIN** IN PERSON

12 **THE LIVE ACTION PROGRAM**
1983 NEW YORK FILM EXPO

18 **STAN VANDERBEEK** IN PERSON

26 **GARY STELLA &**
MICHAEL REANO IN PERSON

OCT. ALL SHOWINGS IN THE ART CENTER'S 3RD
FLOOR AUDITORIUM EXCEPT OCT. 18TH/
ISTHMUS PLAYHOUSE.
TICKETS \$3 (\$2.50 MAC MEMBERS) AT THE
DOOR EXCEPT OCT. 18TH/\$4 (\$3 MAC MEM-
BERS) IN ADVANCE ONLY AT THE CIVIC CENTER
BOX OFFICE. FOR INFO. CALL 257-0158

Recent works by Chicago artists shown at center

"Chicago: Some Other Traditions," an exhibition of recent work by 17 Chicago artists, will open at the Madison Art Center with a preview for members and guests today, and will be open to the public through Nov. 27. The exhibition will occupy the Bassett and Steenbock Galleries.

The style most widely identified with contemporary Chicago art is known as "Chicago Imagism," yet Chicago's artistic production is extremely diverse. "Chicago: Some Other Traditions" is an attempt to expand the awareness of the richness and diversity of Chicago art by focusing on developments that have emerged there since 1970.

The exhibition was organized by Chicago critic and collector Dennis Adrian, working as guest curator for the Madison Art Center. The works fall roughly into three categories. First are works by artists such as Paul LaMantia and Robert Lostutter, who have substantial "underground" reputations and who are beginning to receive national recognition for their contributions to the Imagist style.

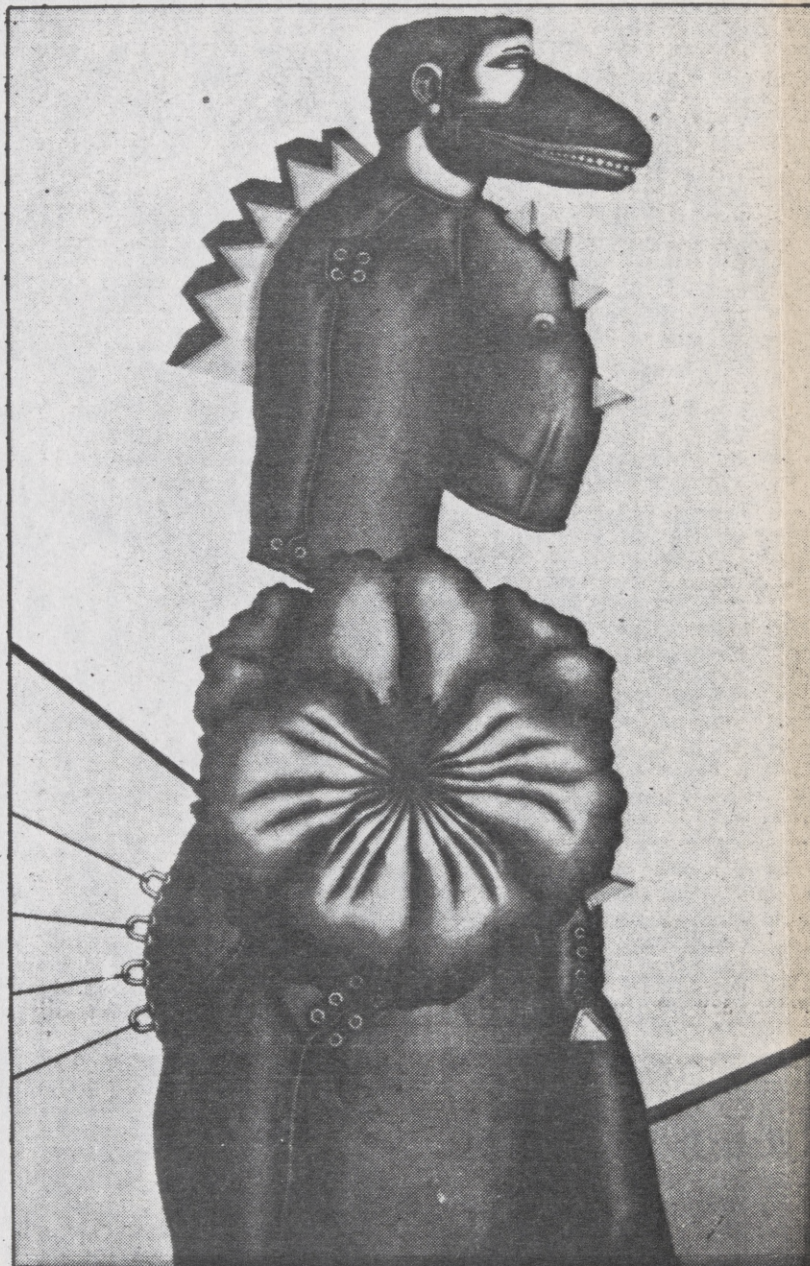
A second category consists of realist canvasses such as those by Richard Willenbrink. The third category is colorful abstraction that has emerged recently, and is represented in the exhibition by such painters as Steven Heyman and William Conger, and sculptor Maryrose Carroll.

Artists included in the exhibition are: Phyllis Bramson, Maryrose Carroll, William Wonger, Susanne Doremus, Steven Heyman, Thomas Kapsalis, Paul LaMantia, Robert Lostutter, Richard Loving, Frank Piatek, Daniel Ramirez, Hollis Sigler, Paul Slepak, Dean Snyder, Evelyn Statsinger, Mary Stoppert, and Richard Willenbrink.

The exhibition has been organized with the aid of a grant from the National Endowment for the Arts, with additional support provided by the 1983-84 Exhibition Underwriters of the Madison Art Center: Auto Glass Specialists, Carley Capital Group, Madsen Corporation, Marine Bank Dane County, Munz Corporation, Oscar Mayer Company and Webcrafters, Inc.

Following the Madison exhibition, the show will be circulated to other museums around the country for two years under the auspices of the Art Museum Association of America.

Dennis Adrian will give a free talk about this exhibition, his reasons for selecting the artists represented here and comments about their work at 2 p.m. Sunday, Oct. 30 in MAC's third floor auditorium.



Robert Lostutter's 1970 oil painting "M50" will be included in the "Chicago: Some Other Traditions" exhibition through Nov. 27 at the Madison Art Center.

MAC series features four film, video artists

Four independent film and video artists will show their works this month during a series at the Madison Art Center, 211 State St.

California filmmaker Michael Walin kicks off the series with a screening of several of his movies at 7:30 p.m. Wednesday, Oct. 5, in MAC's third floor auditorium.

"The Live Action Program From the 1983 New York Film Expo," a program of 10 short films — new works by experimental artists — will begin at 7:30 p.m. Wednesday, Oct. 12.

Stan Vanderbeek, film and video maker, will appear at 7:30 p.m. Tuesday, Oct. 18, to introduce and discuss several new works in the Civic Center's Isthmus Playhouse.

The final program in the series features screenings by film/video

makers Gary Stella and Michael Reano at 7:30 p.m. Wednesday, Oct. 26. Reano is a University of Wisconsin graduate in film who now lives in Sheboygan.

Tickets for all of the programs are available at the Madison Art Center, 257-0158, or at the door.

Michael Paggie, MAC film coordinator, has been named regional contact person for the Sundance Institute of Salt Lake City, founded by actor Robert Redford to make scholarships to independent film makers and writers wishing to study their craft. Representatives of Sundance will be at the Art Center at 7 p.m. Wednesday, Oct. 19, to discuss funding possibilities. Anyone interested in Sundance should write Paggie at the Madison Art Center.

Lillian Gish to be honored with life achievement award

Los Angeles Times News Service

HOLLYWOOD — Lillian Gish, whose delicate beauty established her as one of the first stars of the silent screen, was selected as the 1984 recipient of the American Film Institute's Life Achievement Award.

Announcing her selection on Friday, AFI chairman Richard Brandt said, "From the dawn of filmmaking, when she first played in D.W. Griffith's 'Broken Blossoms' and 'The Birth of a Nation,' Lillian Gish has been a major artistic force."

The 84-year-old actress is scheduled to be honored at the annual Life Achievement Award dinner and trib-

ute at the Beverly Hilton Hotel on March 1. It will be broadcast on CBS on an unspecified date.

Gish began her career in 1904 at the age of 5. She performed in many prominent silent movies, usually playing characters with an air of endangered innocence.

Her career continued into the era of talking pictures. Her most recent screen appearance was in the 1978 film, "A Wedding."

Director-actor John Huston won the 1983 award, joining such distinguished predecessors as Orson Welles, Alfred Hitchcock and Bette Davis. The award is given annually to an individual "whose talent has in a fundamental way advanced the film-making art."

Showcase

Wisconsin State Journal Saturday, October 1, 1983, Section 2, Page 3 •

Four film, video artists appear

Four independent film and video artists will make personal appearances at the Madison to show their work this month at the Madison Art Center.

California filmmaker Michael Wallin will begin the series with a screening of several of his films at 7:30 Wednesday in the Art Center's third floor auditorium.

The "Live Action Program" from the 1983 New York Film Expo, a program of 10 short film features by experimental artists, will be shown Oct. 12.

Stan Vanderbeek, film and video-maker, will introduce and discuss several new works on Oct. 18 in the Madison Art Center's Isthmus Playhouse.

The final program of the series, Oct. 26, will feature in-person screenings by film/videomakers Gary Stella and Michael Reano.

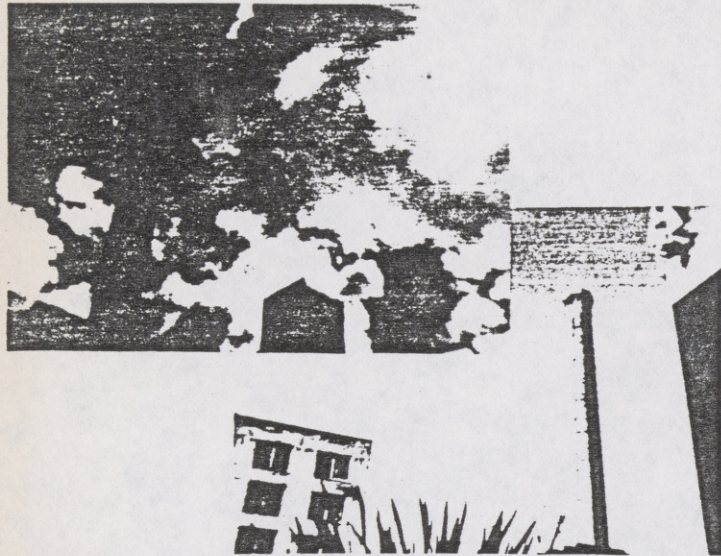
Michael Paggie, the Art Center's film coordinator, has been named regional contact person for the Sundance Institute of Salt Lake City, Utah, founded by actor Robert Redford to make scholarships to independent filmmakers and writers wishing to study scriptwriting and filmmaking.

Representatives from the Sundance Institute will be at the Madison Art Center at 7 p.m. Oct. 19 to discuss funding possibilities. Those interested in more information should send a postcard with name and address to Paggie at the Art Center, 211 State Str., to be put on the mailing list.

V I S I T I N G A R T I S T

M I C H A E L

W A L L I N



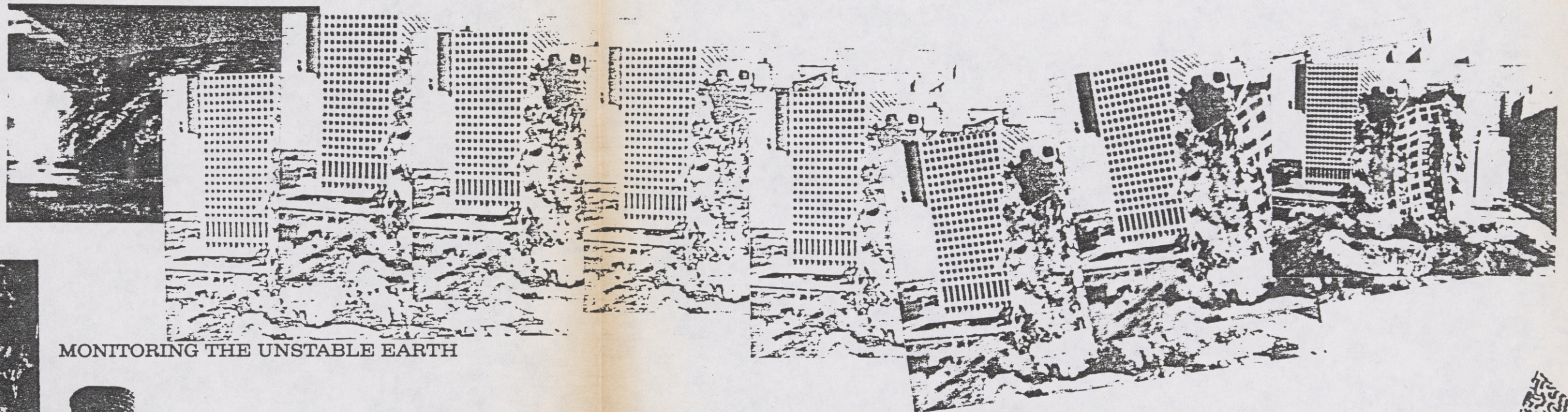
FEARFUL SYMMETRY



Bruce Baillie in TALL GRASS



Films by Michael Wallin



MONITORING THE UNSTABLE EARTH



COOL RUNNINGS

M O N D A Y , O C T O B E R 3RD

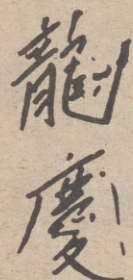
7:30 P.M.

U W M M I T C H E L L H A L L

R O O M B - 9 1

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HUNAN VEGETARIAN
FRESH SEAFOOD.**

Complete Hong Kong style
DIM-SUM menu served every
Saturday, Noon to 4 p.m. More popular
Dim-Sum items served daily.
Newly Improved

BUFFET LUNCHES \$3⁸⁵

*Includes fresh fruit for dessert; tea or coffee.
Served Mon. thru Sat., 11 a.m. to 3 p.m.*

For Reservations Call:

963-9781

3524 N. Oakland Ave.

Calendar

- Saturday, October 1**
5:30 p.m. **MARCH:** Take Back the Night March, MacArthur Square (downtown by the courthouse), spons. by Women's Coalition, for info call 964-6117.
1:30-11 p.m. **POW-WOW:** Autumn Indian Pow-Wow, UWM Student Union Ballroom, open to the public, free, spons. by Native Amer. Studies, Native Amer. Student Movement, Milw. Indian Ed. Committee.
4:15 p.m. Sat. **WORSHIP:** Mass at 4:15 p.m. on Saturday; 9:30
9:30, 11 a.m. Sun. and 11 a.m. on Sunday. Lecture and discussion follows 11 a.m. Mass, topic "Accepting the Good News of Jesus," at Newman Center Chapel, corner Linnwood & Downer.
- Sunday, October 2**
7:30, 9:30 p.m. **FILM:** "Camera Buff," Milwaukee premiere, Union Cinema, YSV Film Society, \$2.50, \$2 with UWM I.D.
- Monday, October 3**
7:30 p.m. **LECTURE:** Visiting filmmaker Michael Wallin presenting his own films including "Fearful Systematic & Monitoring the Unstable Earth," Mitchell B91, spons. by Univ. Film Service, free.
3:30 p.m. **LECTURE:** Types of historical narration, problems of historiography, with speaker Jon Rusen, Curtin 939, spons. by German Dept., History Dept., Center for 20th Century Studies, free.
4-5 p.m. **COFFEE HOUR:** 8th Note Coffeehouse, spons. by International Students Club.
7-9:30 p.m. **MEETING:** Parents Anonymous volunteer training, call 963-1835, for more info.

Her Say

NURSES FEELING A DRAFT:

A plan to order female health care professionals to register for the draft is nearing a test in the U.S. Congress.

Observers predict the Reagan Administration will submit an amendment to the Selective Service Act that would allow the drafting of female doctors and nurses on presidential orders. An Army spokesperson says the proposal is aimed at easing an anticipated shortage of health care workers in the event of war.

The plan has been endorsed in principle by the American Medical Association but has run into opposition by the 160,000-member American Nurses Association. Says a spokesperson for the nationwide nursing organization (quote): "We have looked at this proposal and have determined that in the absence of an equal rights amendment to the Constitution, it would not be appropriate to select out women in health careers for the draft."

SEMESTER

THE FUNNEL

SEPTEMBER

Friday, September 23, 1983 at 8pm
Admission \$3

OPENING 6 The Funnel launches its sixth programming season with a celebration and screening of member's recent film and video.

Wednesday, September 28 at 8pm

OPEN SCREENING The Funnel continues to schedule Open Screenings on the last Wednesday of every month. As the Ontario Censor Board has stated that even films shown at the Open Screenings must be approved in advance it will be necessary to cancel this screening unless the Ontario Theatres Branch has reversed its position on this matter by the time of this screening.

Friday, September 30 at 8pm

RICHARD LERMAN U.S. electronic music composer and filmmaker Lerman combines his film, science and music background to produce his innovative work which had included compositions for film, bicycles, typewriters, metal wheel rims and chopsticks. Lerman will present four pieces tonight including *Incident At Three Mile Island—Perhaps An Elegy for Karen Silkwood*—a performance for amplified tuning forks and laser light.

OCTOBER

Saturday, October 1

TRAVELON GAMELON

The Promenade Version The Funnel and the Music Gallery are pleased to present the Toronto premiere of Richard Lerman's Travelon Gamelon: a concert/performance for 30-35 moving bicycles equipped with microphones and small amplifiers. You are invited to participate. Phone to confirm (364-7003) and/or bring your bicycle to the MUSIC GALLERY, 30 ST. PATRICK STREET (Queen near University Ave.) between 11 and 11:30am—in order to have your bicycle set up for amplification. Ride/performance will begin at 12:30 sharp and last approximately 45 minutes.

Wednesday, October 5 at 8pm

JACK CHAMBERS Historical Series

The Funnel's 1983/84 Historical Series focuses on Canadian Experimental film. The late Jack Chambers, perhaps most widely known as a painter and founder of Canadian Artists' Representation (C.A.R.), has also received recognition for his work with film. In 1968 he founded the London Filmmakers' Co-op (Ontario) and shortly after that began work on *Hart of London* which is considered a masterpiece of personal cinema. Tonight: *Hart of London* (1969/70) "...a chronicle that documents the reconciliation of one man and one place over time. Like a drummer Chambers beats upon the core images with a rhythmic persistency until they yield a rich interweaving of personal consciousness, news and history." (Seth Feldman/Canadian Film Reader)

Friday, October 7 at 8pm

MICHAEL WALLIN The films of San Francisco filmmaker Michael Wallin display a sensitive and lyrical camera eye, as well as a fine sense of film craftsmanship. Wallin will be present to screen his recently completed film *Along The Way* (1983) and a selection of his earlier work including *Fearful Symmetry* (1981), *Monitoring The Unstable Earth* (1980) and *Cool Runnings* (1980).

Wednesday, October 12 at 8pm

OWEN LAND Owen Land's (formerly known as George Landow) "remarkable faculty is as a maker of images...the images he photographs are among the most radical, super-real and haunting images the cinema has ever given us". (P.A. Sitney)
Tonight: *Remedial Reading Comprehension* (1970); *Whats Wrong With This Picture* (1972); *New Improved Institutional Quality* (1976); *Wide Angle Saxon* (1976); *On The Marriage Broker Joke* (1980).

Friday, October 14 at 8pm

CHRISTINE KOENIGS Amsterdam artist Christine Loenigs concludes a six week residency in Toronto with this screening of her films and segments of work-in-progress produced during her stay. Koenigs' visit is sponsored by the Albert Franck Committee which each year sponsors the exchange of artists between the twin cities of Toronto and Amsterdam.

Wednesday, October 19 at 8pm

OFF THE RACK A monthly series of films in the Funnel Film Collection. Tonight: A selection of recent additions—*Age Old And Instantaneous Hours 2* (1982) by Ian Cochrane, *Champs Provençal* (1979) by Rose Lowder, *Drawing Class* (1983) by John Porter, *Black & Light* (1974) by Pierre Roverre, *Technologically Native* (1983) by Sujir/Berquist, *Peep & Squeak* (1979) by Adam Swica, *Three Bird Limit* (1982) by Blaine Spiegel, *Test Rabbit* (1983) by Caroline White. This programme includes work by artists from Toronto, Calgary, Paris and Avignon.

Friday, October 21 at 8pm

BLAINE ALLAN Canadian filmmaker Blaine Allan, also known as a film critic and teacher, will be present for this Toronto premiere of his recently completed film *Yukon Postcards* (1983), and the earlier *v-2's-blues* (1977). *Yukon Postcards* using reminiscences of the far north, is a film about the act and perception of storytelling, and the place of memory and photographic image within the construction of narrative.

Wednesday, October 26 at 8pm

OPEN SCREENING See listing for September 28th.

Friday, October 28 at 8pm

PETER METTLER Toronto filmmaker Peter Mettler will be present for this screening of his feature length film *Scissere* (1982). Also included will be excerpts from two works-in-progress. "The opening of (*Scissere*) is especially gorgeous...a lusciously sensual aural and visual experience which gradually organizes itself into the narrative (which) is constructed through the use of an enormous range of cinematic techniques" (Kay Armatage/Festival of Festivals)

Admission is \$3.50 unless otherwise stated.

Associate Members Free.

(416) 364 7003

The Funnel is a non-profit, registered Charitable organization supported by its membership, the Canada Council, The Ontario Arts Council, The Toronto Arts Council, Metro Cultural Affairs, Wintario, The Ministry of Citizenship and Culture and private donations. Donations to the Funnel are tax deductible. The Funnel is a member of ANNPAC, CARO and the CMA

507 KING ST. E TORONTO KING AT SACKVILLE



THE FUNNEL 1983-84

This issue of the Funnel Newsletter will deal largely with clarifying and documenting some of the changes which have been instituted with regards to the Funnel's operations and structure. Since the last issue was published the Funnel has, with the help of David Rubin Q.C., officially received Charitable Status. This opens up a wide range of funding possibilities as it allows persons and corporations making donations of cash, labour, services or equipment to claim these as legitimate tax deductions. Perhaps the most obvious changes however are with regards to our restructuring of membership policies and the Funnel's role as a film production centre.

In brief, associate members of the Funnel are now eligible for access to the Funnel's technical facilities and portable equipment for the productions of works of an experimental or artistic nature and the Funnel can now function as a production and equipment access centre for experimental filmmakers and the arts community. The Funnel has always been active in areas outside of exhibition mainly production and distribution. It has served as a production centre for the works of its "core" members and unofficially for many non-core members as well. Starting this year we are going to formalize this as regular part of the Funnel's activities.

From the beginning of the Funnel it was the aim of its members to establish some kind of production facility. However, the year of our incorporation 1978, was also the time in which the Toronto Filmmaker's Co-op ceased operations. It is an understatement to say that many of us were leery of following a similar route. Simply put, we had no desire to repeat the Co-op's ill-fated attempt to go "go commercial". Many of our members had belonged to the Co-op and, as experimental filmmaker's, felt that it no longer answered their needs.

Our active or "core" membership had a ceiling of thirty. This was done for a variety of reasons. With regards to equipment access it was based on the simple fact that we didn't have much equipment, a large repair budget or enough paid staff to seriously attempt a more open access operation. This allowed us to concentrate on our shared aims and objectives without entering into the financial and aesthetic entanglements that an industry oriented co-op would have faced. It is a measure of the success of that direction and of the understanding that we have developed between ourselves, the arts community and to some degree the film industry that we could begin in the fall 1982 to reconsider our membership structure.

The Funnel has established the status of experimental filmmaking as a part of contemporary artistic practice in Toronto and has lent its voice and support to similar projects throughout the world. It is now possible to speak of experimental film as a legitimate end in itself; as something other rather than subordinate to the practices and aims of the commercial film industry. We like many others, took the term experimental (as cumbersome as it often is) and took it for its truest meanings rather than as an apologetic tag for the half-baked, the amateur or the novice. That act seems to have been understood by the community at large.



MEMBERSHIP

There are two levels of membership; Regular and Associate. The Regular is very similar to the old Core Membership the major difference being that there is no ceiling on the number of Regular Members. The cost per fiscal year is \$120 (the Funnel's fiscal year is from October to September). Regular Members have voting privileges at General Meetings, can run for positions on the Board of Directors, serve on various committees and vote at Board Meetings on matters relating to the Funnel Film Collection and the use of the gallery. Regular Members are also expected to volunteer their assistance to help with the Funnel's operations; e.g. running concessions, admissions or projection during the weekly screenings.

Associate Membership as of October 1, 1983 will be \$35 per year starting from the date of joining. This entitles the Associate Member to free admission to screenings, receipt of the Funnel Newsletter and other mailings. Both levels of membership are subject to Board approval and are eligible for (but not guaranteed) access to the Funnel's film production equipment provided that the project meets the criteria outlined below (see Equipment Access). Equipment access for Associate Members was seen as a way for the Funnel to help persons whose work in film is one-time or occasional. For persons working in experimental film on a continuous basis we encourage them to take out a Regular Membership.



EQUIPMENT ACCESS

The Funnel's facilities are available to members for nominal sums. The only requirements being that the project be of an experimental or artistic nature and that the applicant have the necessary skill to operate the equipment to be used. If the applicant is unfamiliar with the equipment it is suggested that he/she take a workshop or hire a qualified technician to operate that particular piece of equipment. All projects must be approved by the Equipment Manager.

Below is a list of the available equipment and standard rates;

CAMERAS

Elmo Super 8 1012XL sound camera	\$5/day \$20/wk.
Canon 1014XLS sound camera-Super 8	\$5/day \$20 wk.
Bauer C Royal-silent, Super 8 camera	\$3/day \$12/wk.
Bauer C1-silent, Super 8 camera	\$2/day \$8/wk.
Ricoh 800Z-silent, Super 8 camera	\$2/day \$8/wk.
Fujica Z-2-silent, Single 8 camera	\$2/day \$8/wk.

MICROPHONES

Sennheiser shotgun microphone	\$4/day \$16/wk.
Shure Unidirectional microphones (2)	\$2/day \$8/wk. each

EDITING

8/16mm Editing Table with rewinds	\$2/hr \$5/day*
CIR Super-8 splicer	
CIR 16mm splicer	
Minette Super 8 viewer with sound head	
Goko Super 8 motorized viewer	
Moviscope 16mm viewer	
16mm-4gang synchronizer, sound head & squawk box	

PROJECTION BOOTH

Elmo variable speed Reg/Super 8 silent projector	\$2/hr \$5/day*
Beaulieu Super 8, sound projector	
2 Bell & Howell 16mm, sound projectors	
Kodak 35mm slide projector with 7" lens	

SOUND

TEAC 4 Channel tape recorder	\$2/hr \$5/day*
TEAC Model 3, 8 in-4 out audio mixer	
ADC frequency equalizer	
various amplifiers	
Monitors	
Sony Cassette deck	



VIDEO

Sony U-Matic 3/4" Videocassette Recorder	\$2/hr. \$5/day*
Sony 19" Video Monitor	

* These rates are for the rental of an area i.e. the projection booth, the sound studio, the darkroom. Any of the equipment in that area is included in the rental.

THEATRE AND GALLERY

For members wishing to use the theatre space for productions or small screenings in conjunction with a project (viewing rushes and test footage) the theatre is available at the rate of \$2 per hour or \$5 per day.

The gallery area is also available as a production area. Our policy with regards to the gallery space has changed in order to encourage its use for film production. Artists wishing to use the gallery may submit proposals for consideration at our monthly Board meetings however preference will be given to installations which are related to film projects (sets for example) and any previous commitments for the space for film projects with regards to scheduling. The rate for the gallery is \$5 per day or \$25 per week.

TECHNICIANS

As stated above, depending on the user's familiarity with the equipment, a technician may be necessary. A number of Funnel members have done extensive work on darkroom technique, optical printing and sound. The rate for a technician's time is \$7.50 per hour.

Funnel Newsletter

Vol. 5, #1



WORKSHOPS

In response to the demand for Basic Filmmaking workshops we intend to continue with them throughout the coming year. These workshops cover all areas of filmmaking using Super-8 with some reference to 16mm. We are also planning a series of specialized workshops in Sound Recording, Optical Printing and Film Processing. Dates, tuition and enrolment information will appear in upcoming issues of the newsletter.

DARKROOM RENOVATIONS

By late fall of '83 our darkroom should be completed. It will house our still photography equipment (enlarger, development trays, etc.), Super 8/16mm film processing machine, the optical printer and our animation stand.

Historical Series



The Funnel's 1983/84 Historical Series focuses on Canadian experimental film activity. While experimental film in Canada has not enjoyed the status nor experienced the level of activity it has in other areas of the world there does exist a history of activity in this country. Toronto and Vancouver have been the centres of most consistent activity yet little comprehensive documentation exists. In conjunction with a large retrospective of Vancouver artists (1930-1980) organised by the Vancouver Art Gallery, (opening October 15, 1983) Tony Reif and filmmaker Al Razutis have compiled a long overdue survey of the area's film history. Their essays will be published in the catalogue for the exhibition.

The series starts with a screening of the late Jack Chamber's *Hart of London* (1969/70). Chambers founded the London Filmmakers' Co-op in 1968 and upcoming programmes will include screenings of work from the Co-op, the West Coast, Toronto, and the NFB.

The Funnel is interested in receiving documentation of early Canadian experimental film from across the country. Please forward information or suggestions to the attention of Michaelle McLean, at the Funnel.

Positions Available

The Funnel is an artist-run-centre operated by a collective of filmmakers for the production, promotion and exhibition of experimental/avant-garde film and related arts.

We are looking for someone to fill the full-time position of *Office Manager* to start on or about October 1, 1983. This person should have office and organizational skills (bookkeeping an asset but not required), and an interest in experimental film and related contemporary arts.

The Funnel is also looking for a person, eligible for hiring under the OCAP programme (under 25, out of school for 3 months) for the position of *Equipment Manager*, to start on or about October 1, 1983. This person should have a background in experimental film and technical expertise.

For further information contact: Michaelle McLean, Director/Programmer, The Funnel, 507 King Street East, Toronto, (416)364-7003.



Ontario Arts Council Film Retrospective

In celebration of the 20th anniversary of the Ontario Arts Council a programme of films produced with the Council's assistance from over the years will be presented at the Art Gallery of Ontario on November 12th and 13th. The screenings, put together by Elliott Lefko and Barney Bayliss with the aid of various filmmakers, the Canadian Filmmakers Distribution Centre and the Funnel, will be in four parts. Two of the sections will deal with documentary films (Saturday, November 12 at 1pm & Sunday, November 13 at 7pm), one section will screen dramas and animation (November 12 at 7pm) and there will be one section on experimental films (November 13 at 1pm). Among the films shown will be works by filmmakers Marty Gross, Holly Dale, Janice Cole, Patrick Jenkins, Ross McLaren and Laura Sky. Admission to each screening will be \$3.00.

New American Film Group Forms

Since last December, a group of Chicago-area filmmakers has been meeting and corresponding with American film artists and funding agencies, voicing their concern that independent, personal filmmaking is at a disadvantage because such work is inadequately valued as an art form in the United States. The group, in the process of incorporating as the Experimental Film Coalition, feels that it's time for experimental film artists and those who support their work to assess the needs of the film community and to work together to nurture personal filmmaking and distribution.

The Coalition plans to be a national education and advocacy group, committed to supporting the understanding and production of film in its experimental forms. Composed of established filmmakers like Stan Brakhage, Peter Rose, Ernie Gehr, and Tony Conrad plus artists who are just beginning to have their work recognized, the Coalition is national in scope.

Their first priorities are to lobby for funding for artists and to push for the organization of small travelling group shows and for a visiting artists and speakers program. They also hope to establish a quarterly newsletter and to coordinate their activities with regional film screening programs that are already in place.

At the moment, though, they are establishing goals with their members and have proposed the following as their objectives:

1. To inform and educate the public about the role of the artist in contemporary society.
2. To support and encourage the production of experimental, avant garde cinema.
3. To provide support for research and development of artistic, aesthetic work as well as technical, factual material in appropriate forms for distribution: printed, taped, and through personal appearances of artists, academicians and technicians.
4. To work with other arts service groups to mandate and lobby for legislation that will allow funding at the local and national level.

Although they will concentrate solely on the American market, by establishing stronger support for avant-garde film and by integrating filmmakers, critics, and exhibitors in an effective lobbying organization, they can't help but make a more effective case for all experimental film, no matter where it is produced. They should also provide the kind of umbrella organization that experimental filmmakers from other countries can contact for information on screenings and distribution.

If you're interested in joining, an individual membership is \$5 (U.S.) per year, and the Coalition can be reached at 1021 Ashland, Evanston, ILL 60202.

Submitted by David Poole

Associate Membership Fee & Admission Going Up!



After long hours of agonizing debate and deliberation the Board of Directors voted to raise the Associate Membership fee and the price of admissions. As of Oct. 1, 1983 an Associate Membership for one year will be \$35 and, after our first show of the new season (OPENING 6, Sept. 23rd), the price of admission is going up to \$3.50.

Editorship of Newsletter Changes!

For the past four years Anna Gronau has spent a lot of hours putting together a newsletter of surprisingly high quality both in terms of timeliness, information and critical depth. Her present commitments as a filmmaker, writer and member of both the Funnel and F.A.V.A.C. take up more of her time than the addition of the task of editing and often writing this newsletter would permit. When Anna asked me to take over the editorship I realized that I'd be inheriting a readership which has come to expect a certain level of quality. Please let me know if this expectation is being met. This current issue is rather news heavy but there was quite a bit to report on. Future issues will see a return to a more even balance in news and articles. Consider this also a request for contributions.

Peter Chapman/Editor

other films

a range of approaches too wide for narrow frames

seven visions to replace single-vision

October 17, 7 pm

illuminated texts

by Bruce Elder, Canada, 1982

"A very demanding work of great complexity and rigour, ILLUMINATED TEXTS presents itself as a great debate between nature and technology, unity and disillusion, the divine and demonic, an irrecoverable past and the terrible velocity of time . . . ILLUMINATED TEXTS is a sign of Elder's continuing commitment to a romantic sensibility marking all his movies that the most horrific section of ILLUMINATED TEXTS, its apocalyptic conclusion, is also the most stunning 45 minutes Elder has so far committed to film". Bart Testa

October 24, two showings at 7 & 9 pm

fata morgana

By Werner Herzog, West Germany, 1971

"The land, though Africa, is a landscape of the mind, archetypal and eternal . . . FATA MORGANA is a sardonic and melancholic comment on man in the universe; it moves on a poetic, visual level, has no plot, but cunningly employs the trappings of surface reality to probe depths beyond surrealism and meta-physics. The result is an interior travelogue; an obsessive, hypnotic and iconoclastic "comment" on technology, sentimentality and stupidity, filled with everyday objects that reveal their frightening secrets; images, camera movement and montage hewn as if from stone; a poetic, epic mood, perversely corrupted (and hence elevated) by a suffering magician . . .". Amos Vogel

With the short film: JEUX DES ANGES by Walevian Borowczyk, France, 1964

October 31, 7 pm

"found footage" films

LOOSE ENDS by Chick Strand, USA, 1979

AMERICA IS WAITING by Bruce Conner, Music by David Byrne and Brian Eno, USA, 1981

REPORT by Bruce Conner, USA, 1966

and films by Al Razutis, Arthur Lipsett and others

Some of the best work in the most subversive and surreal genre of filmmaking. The re-use of footage from other films (usually obscure educational films) proves hilarious, bizarre, profound, deeply disturbing, and unexpectedly entertaining. The program features LOOSE ENDS by California filmmaker Chick Strand, one of the greatest (and unknown) American independents.

November 7, 7 pm

shadows of our forgotten ancestors

by Sergei Parajhanov, USSR, 1964

A hallucinatory tapestry of Carpathian village life in the 19th century, this folk-tale of love, death and magic is one of the great Russian films, and beautiful beyond description.

November 14, 7 pm

les fleur sauvages

by Jean-Pierre Lefebvre, Canada, 1982

Awarded the International Critics' Prize at Cannes in 1982, this moving film is a brilliantly crafted psychological portrait of the relationships between a woman, her daughter, and granddaughter. Though his films are little seen in English Canada, Lefebvre is known internationally as one of Canada's most honest and insightful film poets; his rare objectivity and infinite patience give this film a universal quality.

November 21, 7 pm

recent independent canadian films

A survey of recent films by young filmmakers, all with the special passion essential to independent filmmaking.

November 28, 7 pm

the falls

by Peter Greenaway, Great Britain, 1980

From the maker of THE DRAUGHTSMAN'S CONTRACT, a mock documentary offering the biographies of 92 people whose names begin with "Fall-", in the aftermath of a catastrophe which has caused the multiplication of the sexes to four and the random mutations of humans to birds. A major work by one of the most eccentric talents in modern cinema.

at the poor alex 296 brunswick avenue

\$3 admission, \$15 series pass - information phone 593-1808

co-produced by the mercury theatre and the other films society

Friday, October 7 at 8pm

MICHAEL WALLIN

The films of San Francisco filmmaker Michael Wallin display a sensitive and lyrical camera eye, as well as a fine sense of film craftsmanship. Wallin will be present to screen his recently completed film *Along The Way* (1983) and a selection of his earlier work including *Fearful Symmetry* (1981), *Monitoring The Unstable Earth* (1980)

MONITORING THE UNSTABLE EARTH (1980) Colour/Sound 10 minutes

In Monitoring The Unstable Earth Wallin explores a deeply structural response to his sensings of temporal and spatial aspects of the environmental sphere around him. We see "Vast expanses of desert; steel/glass monoliths, rich green forests, meadows; billowing silvery fabric of Christo's Running Fence', falling fog; parading majorettes, cloud forms, falling snow, flash of slot machines; mountain peaks, Duane Hanson's clone-like people sculptures, the Great Salt Lake..."

FEARFUL SYMMETRY (1981) Colour/Silent 15 minutes

"I feel Michael Walling experienced a transcendent state first, then after translating that into intellectual terms, began to film a construct. ...Wallin imputes the foundation of an imagistic world through discontinuous static displacement pans, flash framing the blindness persistent in vision emptying out the subject-as -- limit into the subjectlessness of seeing. Yet there remains the sense that Wallin's experience is retroactive and hence bound up in technique. This approach is simultaneously the wall and the way through the wall; both the eye and the needle --."

Robert Fulton/1981

SFAI Film Festival (prize winner)

SLEEPWALK (1973) Colour/Sound 12 minutes

Personality exploration of three friends with view toward examination and analysis of gestural and vocal mannerisms. Evolved from interest in the Russian mystic Gurdjieff and his notion of 'self-remembering'. We are all unconscious much of the time of who we are and what we do. Our movements and gestures may become habitual, leading to a state of 'self-identification' (ie: identity as cultural abstraction) or waking sleep.

MW

TALL GRASS (1980) Colour/Silent 12 minutes

Reminiscences of an idyllic summer spent in Mendocino, California in 1968...with many close friends and friend/mentor Bruce Baillie...first tentative, naive filmic explorations...alternate title: "Portrait of the Artist as a Young Romantic."

MW

ALONG THE WAY (1983) Colour/Sound 20 minutes

A visual journal or diary, an experimental 'travelogue', where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of off-hand personal gesture to continually re-generate interest and belie expectation. The intent is to communicate the essential quality of 'place', which is always an amalgam of the visual and the emotional.

MW

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The Globe and Mail

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Weather details on page 2



CANADA LIFE

FRIDAY, OCTOBER 7, 1983

The Globe and Mail

MOVIES

FRIDAY, OCTOBER 7, 1983

ENTERTAINMENT

Sleepy town becomes a movie star

PONTIAC, ILL. (AP) — Tinseltown met Middle America in this sleepy hamlet as movie folk painted the grass green and toned down the trim on the courthouse to film Grandview U.S.A. Neither the filmmakers nor the town's 10,000 residents will ever be the same.

Ken Hixon wrote the screenplay for the movie, billed as a humorous but touching look at growing up in a small Midwestern town.

Filming began a month ago, but the excitement hasn't yet worn off for curious townspeople who have followed the crew from location to location, chatting with star Jamie Lee Curtis and getting autographs from leading man Troy Donahue. The CBS Theatrical Films production, directed by Randal Kleiser, is due to open in theatres next summer.

"They bring lawn chairs, food, thermos bottles. They just love to watch us," said producer William Blaylock.

On one recent night, hundreds of spectators waited six hours in the fall chill to see a bulldozer rip the side off a house.

As the wall crashed into the yard in a cloud of dust and the water heater tumbled into the grass, the folks showed their approval with applause.

The face of this town 100 kilometres southwest of Chicago has seen some changes since Hollywood arrived, some more welcome than others. Film crews have:

— Toned down the red and yellow trim on the town's magnificent 108-year-old courthouse, a key reason the location was chosen.

— Built a demolition derby track on a vacant lot.

— Sprayed grass green and replaced fall-colored bushes with green ones to maintain the spring setting of the movie.

— Hired more than 1,000 local residents as extras at \$30 a day.

— Filmed in the courthouse, a downtown store, a high school and several private houses.

One is the 62-year-old home of Bob Zimmerman in nearby Fairbury.

"We just stood behind them and watched," Zimmerman said. "The director would take time out to explain what they were doing. They never made us feel like we were in the way."

The Pontiac Daily Leader has carried pictures and stories almost every day, and managing editor Gary Holaway said readers still want to know what is going on.

Brian Tunnell of the Pontiac Chamber of Commerce said the film will mean \$1.5-million to the community, with motels full, restaurant business booming and retail sales up.

He also said publicity from the film is showing the rest of the United States another side of a town best known for its maximum-security prison.



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Music LAURENCE ROSENTHAL Creative Consultant SHIRLEY MULDOWNY

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Written by KEN FRIEDMAN Directed by JONATHAN KAPLAN

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The man they chose expected to confront danger, adventure, solitude and, he hoped, the truth.

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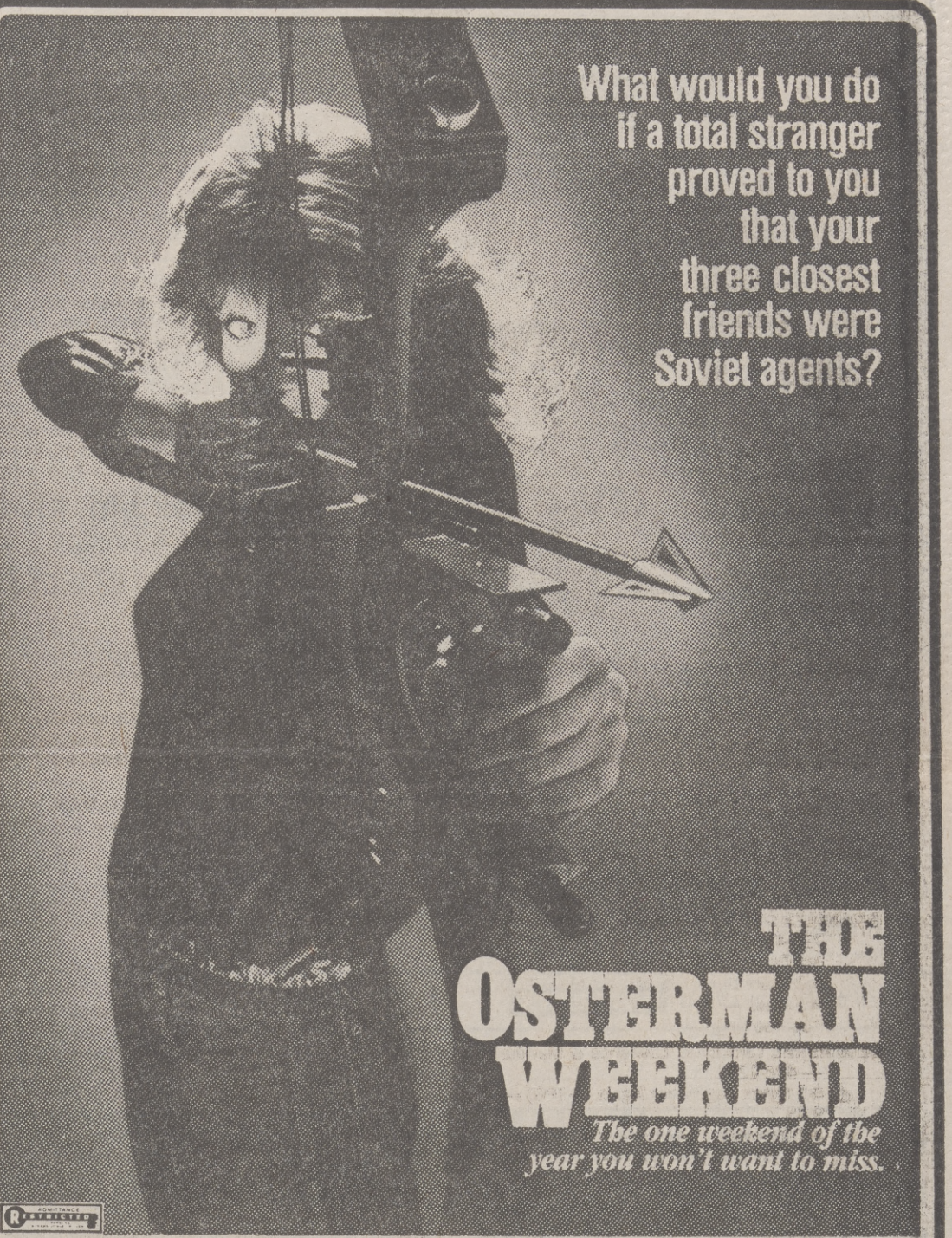
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NIGHT & DAY

AN EVENING OF SOLIDARITY WITH BC — Volunteer Labour presents an evening of songs of peace and solidarity and the fight-back for labour rights and peace at 7:30 pm. Featuring George Hewison and his band, with talks about British Columbian people's struggle against Bannett's Iron Heel. Also Campaneros will perform. OISE Auditorium, 252 Bloor St W. 925-5657.

THE MYSTERY OF THE OAK ISLAND TREASURE — Young People's Theatre presents the play by Jim Betts, directed by Richard Greenblatt, which explores the mystery and intrigue of the treasure hunt off the coast of Nova Scotia. Previewing tonight through Oct 9, opening Oct 11 for a run until

Nov 13. Recommended for kids ages 6-12. Previews are \$6, regular performances \$10, kids and seniors \$6. Times vary. At Young People's Theatre, 165 Front St E. 363-5131.

FILM

FILMS FOR LOVERS — Bravo Films hosts a series every Friday at 8 pm at York Public Library. Tonight *The Ring*, directed by Alfred Hitchcock will be screened. \$3. 1745 Eglinton Ave W. 787-3118.

MICHAEL WALLIN — The Funnel presents the films of San Francisco filmmaker Wallin at 8 pm. He will be present to screen his recently completed *Along The Way*, and a selection of his earlier work including *Fearful*

Symmetry (1981), *Monitoring The Unstable Earth* (1980) and *Cool Runnings* (1980). \$3. 507 King St E. 364-7003.

MUSIC

DANIEL ROTH — Roy Thomson Hall presents one of the leading French organ virtuosos, Titular Organist of the Basilique du Sacre-Coeur in Paris. 8 pm, \$12, \$10, \$8 & \$5. 60 Simcoe St. 593-4822.

LINDSAY STRING QUARTET — Centre-Stage presents one of the world's foremost string quartets at 8 pm as part of their Festival II Series. \$14-\$11. In the Town Hall of the St Lawrence Centre, 27 Front St E.

ROBERT LERICHE — Onari Productions presents a leading Canadian jazz saxophonist tonight and tomorrow at 9 pm. With David Lee, bass and cello, and Richard Bannard, drums. \$4. In the Jazz Room of the Spadina Hotel, corner of King & Spadina. 593-0269.

SAT OCT 8 EVENTS

FOR CHILDREN'S SAKE — Amnesty International sponsors this festival of music, theatre, film, puppets and literary readings for children. Proceeds go to children who are victims of human rights violations. Among the entertainers participating is The National Tap Dance Company, Dennis Lee Lamppoon Puppettheatre, Tom Kneebone, Fred Penner and Michael Ondaatje. Screenings include Jacques Tati's *Traffic* and Francois Truffaut's *The 400 Blows*. Performances begin at 10:30 pm and run throughout the day. For more info on the schedule or the opening gala at Roy Thomson Hall, call 593-1219 or 364-5665. Through Oct 10. Tickets to each show are \$5, kids \$2.50. York Quay Centre, 235 Queen's Quay W.

WOODBIDGE FALL FAIR — Fun for the whole family is featured at the 136th annual fair, this year entitled *Meet You At The Fair*. The entire gamut of fair activities, from livestock to midway, will be running today through Oct 10. Located on the fairgrounds north of Woodbridge Ave, between Islington and Kipling. Weekend family passes are \$5. For schedule of events call 851-1573.

THE DANCE OF THE SCARECROW BRIDES — Harbourfront presents this outdoor sculptural installation and performance today and tomorrow at 6 pm. Created and performed by Rae Anderson with the assistance and direction of Winston Romaine. Free. 235 Queen's Quay W. 532-6497.

LAST MAN ON EARTH — Videocabaret International presents a play written and performed by Alan Bridge opening tonight for an indefinite run. \$5, students \$3. 8 pm in the Second Floor Studio, Cameron Public House, 408 Queen St W. 864-1725.

REPRODUCTIVE RIGHTS: FEMINISM AND SOCIALISM — Socialist Workers Collective is sponsoring a talk by Judy Rebick, spokesperson for the Ontario Coalition for Abortion Clinics, at 7:30 pm. Donation \$2. International Student Centre, 33 St George St. 535-8779.

MUSIC

CARMELIA AND ROBIN MacWILLIAM — The Music Gallery presents a flute and piano recital of Canadian music at 9 pm. The program will include works by R. Murray Schaeffer, Violet Archer, Stephen Gellman, Robert Rosen and Jacques Hetu. \$3. 30 St Patrick St. 598-2400.

MUSICA ANTIQUA KOLN — CentreStage presents this distinguished ensemble which specializes in authentic performances of 17th and 18th century music as part of the Baroque and Early Music series. In the Town Hall of the St Lawrence Centre, 27 Front St E. 366-1656.

SUN OCT 9 EVENTS

FALL FESTIVAL — Celebrate the new fall season with scarecrow building, apple-bobbing, pumpkin carving, apple-doll making, corn husking and square dancing. Also displays of archery by the Ontario Archery Association and Rae Anderson's performance piece *Dance of the Scarecrow* will be featured. Free. 1-5 pm today and tomorrow. York Quay Centre, 235 Queen's Quay W.

TOWER — Tarragon Theatre presents a new play by Lawrence Jeffery, directed by Bob White, with Donald Davis, Gregory Ellwand, David Gardner and Marion Gilsenan. Previewing tonight, Oct 11 & 12 at 8 pm (\$5), opening Oct 13 at 7:30 pm and running through Nov 12. Regular performances are Tues-Thurs at 8 pm and Sat at 4 pm (\$8), Fri at 8 pm and Sat at 9 pm (\$10) and Sun at 2:30 pm (pwyc). 30 Bridgman St. 536-5018.

MANY VOICES — Poetry Canada Review and Mercury Theatre present this series of readings every other Sun at 9 pm. This week Mary di Michele and Len Gasparini will read. \$3. At the Poor Alex, 296 Brunswick. 927-8001.

BOB SCHNEIDER — The Children's Bookstore presents the Juno award winning singer in *Having A Good Time*. 3 pm. 604 Markham St. 525-7011.

FILM

NEW CZECH CINEMA — Harbourfront presents their new film festival opening with *Beauty and the Beast* at 2 pm, *The Little Sea Nymph* at 4:15 pm and *Run, Waiter, Run!* at 7 pm. \$5 adults, \$2.50 kids. At Premiere Dance Theatre, Queen's Quay Terminal, 207 Queen's Quay W. 364-5665.

MON OCT 10 EVENTS

DORA MAYOR MOORE AWARDS — The Toronto Theatre Alliance presents the annual award show, with co-hosts Rosemary Dunsmore and Heath Lamberts. Excerpts from all of the nominated revue/musical shows will be showcased including Sid's Kids, Cabaret, Sweet Will, March of the Falsettos, Ain't Misbehavin', Acme Harpoon Company, Second City, Really Rosie and Last Call. Presenters include Toller Cranston, Richard Rose and Kathy Michael McGlynn. 8 pm in the Grand Ballroom, Sheraton Centre Hotel.

Clubs

ALBERT'S HALL — *Big Twist & The Mellow Fellows* through Oct 8. *Roy Buchanan* Oct 10-15. 481 Bloor St W. 924-3884.

BAMBOO — *Bleeker St Band* Oct 4-8. *David Bendeth and The Tropicana Winter Band* Oct 11-12. *Le Dub Sac* Oct 13. 312 Queen St W. 593-5771.

BEVERLEY TAVERN — *The Woods are Full of Cuckoos* Oct 6-8. *Baroondi Plumbers* Oct 10-12. 240 Queen St W. 598-2434.

BLACK SWAN PUB — *Five Guys on a Riser* Oct 6-8. *Frigidaire* Oct 10-15. *Kendall-Wall Band* every Sat 3:30-6:30. 154 Danforth. 469-0537.

B.J. CUDDLES — *Image Oct* 3-5. 50 Bloor St W. 921-3533.

BOURBON STREET — *Big Joe Turner* through Oct 8. *Woody Shaw* Oct 8-22. 180 Queen St W. 598-3020.

CABANA ROOM — *Relatives* Oct 6. *Heads of State & Dysart* Oct 7. *Rude Awakening* Oct 8. *Chalk Circle* Oct 12. 460 King St W. 368-2864.

CAFE DES COPAINS — *Cedar Walton* through Oct 8. *Dick Wellstood* Oct 10-22. Mon-Sat at 9:30, 10:30, 11:30 pm. \$3 cover. \$4 on weekends. 48 Wellington St. 869-0898.

CAFE ON THE PARK — *Jade Oct* 6-9. *Michael Woods* Oct 10-12. 174 Eglinton Ave W. 483-3484.

THE CAMERON HOTEL — *Gamma Gamma* Oct 6. *Angel Staccato & The White Rebels* Oct 7. *Last Man on Earth by Video Cabaret* (upstairs) Oct 8. *Hoodoo* Oct 8. *The Job* Oct 10. *Alta Moda* Oct 11. *Whitenoise* Oct 12. *Fri Casual Casual* 7-9 pm. Sat Mat. *Pool & Handsome Ned* Mon Mat. *Handsome Ned*. 408 Queen St W. 364-0811.

CASTEL DESJARDINS — *Gamelon Jazz* with *Michael Klenic & Paul Miller* every Fri & Sat 9 pm (upstairs). 137 Avenue Rd. 929-3341.

CHALET STEAKHOUSE — *Paul "Fingers" Minard* Sat 4-8 pm, Sun 7-11 pm. *Raechel Mingail & Paul Wiggins* through Oct 1. 2232 Queen St E. 694-4111.

CHEZ MOI — *Carrie Chestnut & Mike Graham* Oct 6-8, 13-15. 30 Hayden St. 921-9030.

CHICK'N'DELI — *Climax Jazz Band* through Oct 8. *Big Bill Miller* Oct 11-23. *Savoy's* every Mon through Sept. Sat Mat *Climax Jazz Band*. 744 Mt Pleasant Rd. 489-3363.

CLUB BLUENOTE — *George Olliver & Gangbuster* with guests: *Dianne Brooks & Wayne Prue* through Oct 8. *Eugene Smith & Sharon Lee Williams* Oct 10-15. 128 Pears Ave (at Peaches). 921-1109.

CYCLES MUSIC BAR — *Cocada* Oct 6-9. 166 Bedford Rd. 921-0995.

DJ's — *Sandy Hackett & Tony d'Andrea* Oct 6. *Glit Oct* 7, 8. *Torpedoes* Oct 10-15. 700 University Ave. 595-0700.

DOUBLES — *Skyline* through Oct 16. 580 Rogers Rd. 656-2446.

ELAN TAVERN — *Brian Browne* for an indefinite run. Mon-Sat. 79 King St E. 864-0337.

EL MOCAMBO — *Upstairs: John Mayall & Canned Heat* Oct 6. *Santer's* Oct 7. *Willie English* Oct 8. *Joe Perry Project* Oct 10. *Downstairs: Michael Zweig Band* through Oct 8. *Viva Libido* Oct 10-15. 464 Spadina. 961-8991.

FIGARO RISTORANTE — *The Great Imposters Cabaret Revue* at 9 & 11 pm Mon-Sat. Cover: Mon-Tues \$3, Wed-Thurs \$4, Fri-Sat \$5. 21 Yorkville Ave. 923-3263.

FREE TIMES CAFE — *Melwood Cutlery & The Mess* Oct 6. *Brian Katz* Oct 7, 8. *Greg Brown & Kathy Scogging* Oct 11. *Tim Hazel & Steve McKenna* Oct 12. *Poetry Workshop* Sat am with *Libby Scheier* through Oct. 320 College St. 967-1078.

FRIDAY'S — *Mark Haines & The Zippers* every Sun 6:30-10:30 pm. 204 Eglinton Ave E. 485-1222.

GASWORKS — *Izod* through Oct 8. *Everest* Oct 10-15. *Never a cover*. 585 Yonge St. 922-9367.

GARBO'S — *Genes* through Oct 8. *Athena Voyatzis & Maria Lukofsky* Oct 10-15. *Sunday Showcase* open stage every week. 429 Queen St W. 593-9870.

GEORGE'S SPAGHETTI HOUSE — *Moe Koffman Quintet* through Oct 8. *Jim Galloway Quartet* Oct 10-15. 290 Dundas St E. 923-9887.

GRACIE'S — *Rosebud Serenade* every Fri-Sat. *Elizabeth Allen* every Wed, Thurs, Sun. 508 Queen St W. 363-4171.

THE GROANING BOARD — *Whiskey Jack* Oct 11. 1982 *Cannes Commercials* at 7 & 9 pm Sun-Thurs. 7 pm. *Kirk Elliot* Thurs-Sat. 131 Jarvis St. 363-0265.

GROSSMAN'S — *Robert Priest* to Oct 6. *Jane Siberry* Oct 7, 8. *Mike McDonald & Spadina Beat* Oct 10-15. *Sun Jam: Spadina Beat*. *Kid Bastien & The Happy Pals* every Sat afternoon. No cover. No minimum. 379 Spadina. 977-7000.

GROVER EXCHANGE — *Mondo Combo* Oct 6-9. *Never a cover*. 676 Kingston Rd. 699-9969.

HARBOLD ST. CAFE — *Frank Klingner* every Mon. 87 Harbord St. 968-3166.

HARBERS — *Tony Mason with Laura Robinson* through Oct 9. *Tony Mason with Athena*

FILM

NEW CZECH FILMS — The Harbourfront series continues with *The Mysterious Castle in the Carpathians* at 2 pm, *Beauty and the Beast* at 4:15 pm, and *Morgana* at 7 pm. \$5 adults, \$2.50 kids. Premiere Dance Theatre, Queen's Quay Terminal, 207 Queen's Quay W.

TUE OCT 11 EVENTS

WILLIAM S. BURROUGHS 70th BIRTHDAY CELEBRATION — Elliott Lefko presents the author of *Junky* and *Naked Lunch*, with poet John Giorno, poet-singer Jim Carroll, and the David J Group (formerly of Bauhaus). 8:30 pm,

Voyatzis Oct 11-16. *Musician's Night* every Sun. All night Happy Hour every Mon. 38 Lombard St. 863-6223.

HEAVEN — *Leroy Sibbles* Oct 6. *The Officials* Oct 13, 2. *BloorSt.* E. 968-2711.

HEMINGWAY'S — *Steve Cassini* to Oct 8. *Donnie Armstrong* Oct 10-15. 142 Cumberland 968-2828.

HOTEL ISABELLA — *Cameo Lounge: Paul James Band* to Oct 8. *Danny Marks* Oct 10, 11. *Paul James Band* Oct 12-15. *Lower East Side: Rock Videos* nightly Thurs-Sat. 556 Sherbourne, 921-4167.

IGWANA LOUNGE — *Trudy Artman & 7th Ray* Oct 7, 8. *Dancing* 7 days a week. 138 Pears Ave.

IMPERIAL ROOM — *Rosemary Clooney & Myron Cohen* through Oct 8. *Wayland Flowers and Madame* Oct 11-22. *Royal York Hotel*, 100 Front St. For reservations 368-2511.

JAILHOUSE CAFE — *Tom Radcliffe* Oct 8. 97 Main St. 690-3333.

JARVIS HOUSE — *Tony Flaim & The Dukes* for an indefinite run with guests. No cover. 101 Jarvis St. 368-2034.

JD'S — 70 Yorkville. 927-8309.

JONATHAN'S HEART TO HEART — *Tyme Warp* Oct 8, 9. 180 Bloor W. 960-3200.

KEY LARGO — *Cameo Blues Band* for an indefinite run with guests. Queen's Quay East at Jarvis. 362-9991.

KONGO CLUB — *DJ* — *Sherwin* every Fri & Sat. 14 Hagermans 288-1101.

LAMBTON TAVERN — *Don Steele* through Oct 8. 4062 Old Dundas Rd (at Scarlet Rd) 767-6389.

LARRY'S HIDEAWAY — *Southern Cross* Oct 6. *Stolen Property & Social Insecurity* Oct 7. *Benefit for Animal Rescue Mission with FM, Nash the Slash, Alta Moda, Whitenoise & guests* Oct 8. 121 Carlton St. 924-5791.

LYTES — *Arlene Duncan* through Oct 8. *Jane Fair & The Carol Britto Trio* Oct 10-22. *Royal York Hotel*, 100 Front St W. 368-2511.

MEYER'S DELI — *Del Dako* to Oct 8. *Chris Chahley* Oct 10-15. After hours jazz club. 1 am-3:30 am. Mon-Sat. 69 Yorkville. 960-4760.

MICK E FYNNS — *Keith McKie* Oct 9. *Weekend Jazz* 7-10 Sun. *Gerrard St E.* 598-0537.

NAGS HEAD NORTH — *Love Affair* Oct 6-8. *Unknown Strangers* Oct 6-8. *Joe Perry Project* Oct 12. Sun-Tue — *All night Happy Hour*. Wed — *Ladies Night*. 7270 Woodbine Ave. 475-6405.

NAGS HEAD EATON CENTRE — *Frank & Jerry* to Oct 8. *Ray Edge* Oct 10-15. 979-9250.

NAGS HEAD YORK ST — *Ray Edge & Gary Kendall* Oct 6, 7. *William Rice* Oct 13, 14. 74 York St. 368-6874.

NATCHEZ EMPORIUM — *DJ's Briane Remington & John Williams* all week. 2335 Yonge St. 489-7831.

NUTS 'N' BOLTS — *Dance & video* Mon-Sat. Open Fri and Sat til 4 am. 277 Victoria 977-1356.

OLD VIENNESE RESTAURANT — *Richard Raven* Wed-Sat 9-1 am. 6 St Joseph St. 961-6683.

100 BOND ST. 1-DUB-OLO — *Mohjah & Mak-kah & She & Ngoma* Oct 6. *Alta Moda & Gamma Gamma* Oct 7. *Woods Are Full of Cuckoos* Oct 10. *James Doolin & The Jaguars* Oct 11. *Electric Fire Bros* Oct 12. 100 Bond St. 979-3206.

PADDY'S — *Delbi & The Quarts* Oct 6-9. 2409 Yonge St (in Broadway Lanes) 484-1455.

PARAMOUNT — *Funk & Soul* every weekend. *Something Extra* Oct 5-8. 337 Spadina. 977-3653.

PWD — *Bobby DuPont* to Oct 9. *Odyssey* Oct 10-22. *Jazz* every Sunday from 7-11. 88 Yorkville Ave. 923-9689.

QUINN'S TAVERN — *The NuNaturals* to Oct 8. 940 Danforth Ave. 466-2007.

RITZ RESTAURANT — *Carl Ellison* Thurs. *Ric Cameron & The Toronto Jazz Connection*. Fri. *Fern Lindzon* Sat. *Toronto Jazz Connection* Sun. *Tom St Louis* Tues. *Carl Ellison* Wed. 243 Carlton St. 927-7525.

RIVOLI — *Daisy Debolt & The Flying Walumpkis* Oct 7, 8. *Hay Cee Dees & Handsome Ned* Oct 10. *Paul McMahon* Oct 12. *Pan Am Dance* every Tues. *Film Series* every Sun. 334 Queen St W. 596-1908.

ROUNDUN — *Videos* every Mon-Wed. *Side Effect* Oct 6. *Covergirlz* Oct 7, 8. *The Service* Oct 11, 12. 2238 Dundas St W. 531-9941.

RUMPLEMEYER'S — *Taurus Girls - Kath Eckert & Jill Hoople* through Oct 30. *Carleton Inn*. 977-6655.

SMOKEY JOE'S — *Ian North & Bob Miller* Oct 7. 519 Church St (Community Centre). 923-2778.

TROJAN HORSE — *Centre for social change music* — *Native Expression Night* every Tues. *Quami* Oct 14. 179 Danforth Ave.

TURNING POINT — *M15 & The Terminals* Oct 6, 7. *Side One & Revolution* Oct 8. *The Pickups* Oct 9-11. *Electric Lizards* Oct 12. 192 Bloor St W. 967-4794.

WINCHESTER'S — *Bleeker St* to Oct 9. *Citizen's Arrest* through Oct 9. 85 Front St E. 863-1733.



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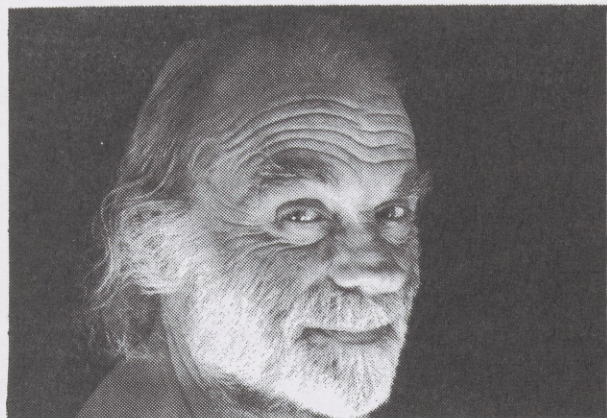
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PERSONAL CINEMA PROGRAM

The Millennium's Personal Cinema Series (Film-Studies Program) has been running almost continuously since 1966. Most programs are one-person film showings with the filmmaker present to discuss the works with the audience. The purpose is to provide an intensive forum for the screening and discussion of new work of the avantgarde cinema. The

opportunity exists for productive dialogue and feedback between film artist and his or her audience. Several group programs are included during each season. The screening facility has been designed with the utmost flexibility so that many different kinds of film and film-related presentations can be made. Comprehensive program notes are made available at each show.



James Broughton

(Photo: Joel Singer)



From GUSTAV MAHLER—DAS LIED VON DER ERDE by Yervant Gianikian & Angela Ricci Lucchi



From YOU THE BETTER by Ericka Beckman

All programs begin at 8 p.m. unless noted otherwise. Most are on Saturday evenings. Many of the films shown are N.Y. premieres. Filmmakers will be present at most one-person programs to discuss the films with the audience. Contribution, \$3.00.

The Millennium Film Workshop's programs are supported by the National Endowment for the Arts • New York State Council on the Arts • New York City Dept. of Cultural Affairs — Materials for the Arts • Young Filmmakers/Video Arts Film Bureau • Agfa-Gevaert Inc. • Consolidated Edison Company of New York • Chemical Bank • Copal Corporation • European American Bank • Elmo Mfg. Corporation • Exxon Corporation • Minolta Corporation • RKO General Foundation • Chase Manhattan Bank • Cinema Products Corporation

FILM SERIES STAFF
Program Director—
Howard Guttenplan

Bob Cowan
Frederick Cisterna

Fall Series 1983

OCTOBER 15 (Sat.) MICHAEL WALLIN

"ALONG THE WAY" (20 min.-1983), "FEARFUL SYMMETRY" (15 min.-1981), "MONITORING THE UNSTABLE EARTH" (20 min.-1980), "COOL RUNNINGS" (13 min.-1981), "SLEEPWALK" (12 min.-1973), "KALI'S REVUE" (8 min.-1972) Michael Wallin has been making films since 1968 and lives in San Francisco, California. He has studied with Bruce Baillie, Peter Kubelka, and James Broughton. He has taught filmmaking and currently is Manager of Canyon Cinema (distributor of independent films) in San Francisco.

OCTOBER 22 (Sat.) JAMES BROUGHTON (A Birthday Celebration)

"THE PLEASURE GARDEN" (38 min.-1953), "THE BED" (19 min.-1968), and a preview of a new film. Mr. Broughton will also give readings from his two latest books of poetry: "Graffiti for the Johns of Heaven" (1982) and "Ecstasies" (1983). This program will celebrate the 70th birthday of the film artist and poet from San Francisco. Broughton was an original member of the Art in Cinema group at the San Francisco Museum in the late forties, which launched the post war experimental film movement on the west coast. James Broughton speaking of the films in this program—"...all three are major efforts of romantic vision, and all three involve a wide variety of performers in their visions of erotic worlds. And it moves from 1953 to 1983." There will be an informal reception at Millennium at 7pm (The program begins at 8pm) Note—There will be a program of films by James Broughton and Joel Singer at the Museum of Modern Art on Oct. 24th, Monday at 6 pm (11 West 53rd St.)

WESTERN EUROPEAN AVANT-GARDE FILM—SOME RECENT WORKS (7 Programs)

OCTOBER 29 (Sat.) WERNER NEKES (European Program No. 1)

"HURRYCAN" (85 min.-1979) Werner Nekes of West Germany has been one of the most influential and prolific independent film artists in Europe. His career goes back to the 1960s. He first came to the United States in 1971, where he presented two programs at the Millennium (along with Dore) and then travelled by bus through the West, where he shot one of his best known films "SPACECUT". He has tended to make longer, feature-length films in recent years. Due to recent complications, Nekes will not be able to be present for this program.

NOVEMBER 5 (Sat.) & NOVEMBER 6 (Sun.) BIRGIT & WILHELM HEIN (European Programs No. 2 & 3)

Saturday Program—"LOVE STINKS—BILDER DES TAGLICHEN WAHNSINNS (IMAGES OF DAILY MADNESS)" (82 min.-1982)
Sunday Program—"SUPERMAN AND WONDERWOMAN (65 min.-1983 Version) Film-Performance using multi-screens, slides, sound, and live action

The Heins live in Köln, West Germany. Since the late 1960s they have been key figures in the development of the European avant-garde film in their multiple roles as filmmakers, organizers, writers. These two programs represent somewhat of a new direction in their film/performance work. "LOVE STINKS" is an autobiographical film that came out of their experiences of living in downtown Manhattan for several months. "SUPERMAN AND WONDERWOMAN" is a very different version of a piece that was first done in N.Y. in 1979. "This performance piece deals with the various contents and visual means of cinema—the myths of cinema and our relations to them, kitch and cliché but also the vitality and beauty of popular culture..."—B. & W.H. (Substance 37/38-1983)

NOVEMBER 12 (Sat.) YANN BEAUVAIS (European Program No. 4)

"TEMPS DE METRE" (17 min.-1980), "DISJET" (42 min.-1982), "ELICLIPSE" (31 min.-1982) Yann Beauvais lives and works in Paris, France. He has been releasing films since 1976. He has published articles on cinema, and founded "Light Cone", a film cooperative in Paris, in 1981 and the magazine, "Scratch" in 1982. One of his films, "Eclipse" is a film about Paris postcards and about the way we perceive. The postcards used in the film are transformed objects. Each one has been cut into strips and combined with other ones. By the compression of images, spaces open up and other spaces disappear (including the strip) and you reach the memories that are located in the depth of our perception..."—Y.B.

NOVEMBER 19 (Sat.) YERVANT GIANIKIAN & ANGELA RICCI LUCCHI (European Program No. 5)

"KARAGOEZ—CATALOGO 9.5" (54 min.-1981), "GUSTAV MAHLER—DAS LIED VON DER ERDE" (17 min.-1982) This will be the first show at the Millennium for the Milan-based filmmaking team since their program of "scented films" in October of 1981. "KARAGOEZ—CATALOGO 9.5" consists of reworked 9.5mm footage (an obsolete small-gauge film popular in Europe in the forties) that forms a haunted, fragmented catalogue of disparate images and memories.

NOVEMBER 20 (Sun.) GEORGE LANDOW aka OWEN LAND

"NOLI ME TANGERE" (7 min.-1983) (if ready to show), "ON THE MARRIAGE BROKER JOKE AS CITED BY SIGMUND FREUD IN WIT AND ITS RELATION TO THE UNCONSCIOUS, OR CAN THE AVANT-GARDE ARTIST BE WHOLED" (20 min.-1980), "NEW IMPROVED INSTITUTIONAL QUALITY: IN THE ENVIRONMENT OF LIQUIDS AND NASALS PARASITIC VOWEL SOMETIMES DEVELOPS (10 min.-1977), "THANK YOU JESUS FOR THE ETERNAL PRESENT" (5 min.-1973), "NO SIR, ORISON" (3 min.-1975), "WIDE ANGLE SAXON" (22 min.-1975), "REMEDIAL READING COMPREHENSION" (5 min.-1970) George Landow whose film career spans 20 years, is expected to present a new film in a rare N.Y. in-person appearance. This program features some of his most important works. Landow aka Owen Land is known for the irony and wit of his films. He teaches at present at the School of the Art Institute of Chicago.

NOVEMBER 25 (Fri.) MILLENNIUM MEMBERS GROUP PROGRAM No. 1

70-80 minutes of new films by active workshop members (filmmakers and titles to be announced)

NOVEMBER 26 (Sat.) PETER GIDAL (European Program No. 6)

"CLOSE UP" (70 min.-1983) Peter Gidal has lived in London, England for many years, where he has been active as an independent filmmaker, organizer (London Coop), writer, lecturer and tutor at the Royal College of Art, program director and theoretician. The new film, which will have its N.Y. premiere deals with the problems of filmic representation in sound and image and includes an overt politically-polemic soundtrack from Nicaragua. Gidal will not be present for this program.

DECEMBER 3 (Sat.) GITTA GSELL

A Multi-Media Presentation in collaboration with Joshua Abbey, Yve Eiholzer, and Melissa Rubin. Films by Gitta Gsell and Peter Vokart. Music by Heinz Graenl. Luminosity by Tom Bacher. The title of the piece is "DESERT ISLAND GAME" or "DIG" and will last more than an hour. Gitta Gsell is from Zurich, Switzerland, where she created and performed in a number of performance works. "This piece is structured by depicting reality in a panoramic circular sensibility...Rhythmical movements define the space. Phosphor-painted costumes and objects create an outerspace atmosphere. Other peculiar objects and costumes convey messages from unknown continents..."—G.G.

DECEMBER 4 (Sun.) JON JOST

"SPEAKING DIRECTLY: SOME AMERICAN NOTES" (110 min.-1973) This will be a rare N.Y. showing of the classic work of ten years ago. "SPEAKING DIRECTLY..." was a feature-length autobiographic portrait that explored some of the paradoxes of being both an American and a radical in the time of the Vietnam war. In it, the analysis of illusionism in cinema was used as a means of analyzing illusionism in politics..."—David James (Journal of Southern California Art Magazine)

DECEMBER 10 (Sat) ERICKA BECKMAN

"YOU THE BETTER" (33 min.-1983), "OUT OF HAND" (30 min.-S8mm-1980) After a series of films that J. Hoberman in the "Voice" characterized as "...post-conceptual super 8 'musicals'..." Beckman has come up with a 16mm work about 'gambling'. "YOU THE BETTER" is a film about gambling games, and as all gambling games go, this one is closed. Six uniformed youthful players grapple with animated sets and props in a series of 'invented for film' games with an off-camera better. Although the games keep changing on the team, one thing remains the same—the 'House' is hidden in the game and the 'House' cleverly controls the bets. The team goes through the mechanics of a game only to service the strategies of a more encompassing and competitive game between this 'House' and the 'Better'. This is a game and you are the better."—from the program notes for a showing of the film at the Kitchen in N.Y.C.

DECEMBER 11 (Sun.) GERARD COURANT (European Program No. 7)

"CINEMATON" (90 min.-1978-1983) Three sections, each 30 minutes, of the ongoing film portrait series, that now totals 18 hours. During the last 5 years, Courant has made 3 minute S8mm portraits of various personalities of the film and art world. Each portrait is silent, in color, and is shot with a static camera set up. The portraits include such people from cinema as Michael Snow, Babette Mangolte, Jean-Luc Godard, Paul Sharits, Rose Lowder, Marcel Hanoun, Joseph Losey, Steve Dwoskin, Yvonne Rainer, Alf Bold, Ulrich Gregor, and many, many others. Gerard Courant was born in Lyon, France and has lived in Paris since 1976. He has travelled widely and has written many articles on cinema for publications in France. Courant has made several other quite different films since 1976, including nine feature-length works.

DECEMBER 16 (Fri.) MILLENNIUM MEMBERS GROUP PROGRAM No. 2

70-80 minutes of new films by active workshop members (filmmakers and titles to be announced)

DECEMBER 17 (Sat.) DIANA BARRIE

"THE ANNUNCIATION" (8 min.-1974), "SARAH'S ROOM" (4 1/2 min.-1974), "MY VERSION OF THE FALL" (8 1/2 min.-1978), "THE LIVING OR DEAD TEST" (5 min.-1979), "NIGHT MOVIE #3" (4 min.-1979), "UNTITLED" (1980) (2 min.-1980), "MAGIC EXPLAINED" (4 min.-1980), "STAY AWAKE WHENEVER YOU CAN" (29 min.-1982) Diana Barrie studied at the School of the Art Institute of Chicago and currently is an Assistant Professor in the Film Department of the University of Wisconsin in Milwaukee. "The film ("STAY AWAKE WHENEVER YOU CAN") Barrie's longest and most complex work to date, differs from her previous ones in that it features a male protagonist. Given the generic affinities of the film, this departure from her former practice strikes me as highly significant. Visually and narratively the film may be classified as a blend of fantasy and science fiction..."—Tania Modleski

millennium

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Fall Series 1983

OCTOBER 15 (Sat.) MICHAEL WALLIN

"ALONG THE WAY" (20 min.-1983), "FEARFUL SYMMETRY" (15 min.-1981), "MONITORING THE UNSTABLE EARTH" (20 min.-1980), "COOL RUNNINGS" (13 min.-1981), "SLEEPWALK" (12 min.-1973), "KALI'S REVUE" (8 min.-1972) Michael Wallin has been making films since 1968 and lives in San Francisco, California. He has studied with Bruce Baillie, Peter Kubelka, and James Broughton. He has taught filmmaking and currently is Manager of Canyon Cinema (distributor of independent films) in San Francisco.

Biographical: Have been making films since 1968; M.A. in Film in 1976 from S.F. State University; studied with Bruce Baillie, Peter Kubelka, and James Broughton. Taught filmmaking: California College of Arts & Crafts, Oakland; Antioch College/West, S.F. Several one-person shows at the Cinematheque, S.F., plus at Academy Screening Room (Philadelphia), Pasadena Film Forum, and SWAMP, El Paso, TX, in addition to many group shows all over the country and in Europe. Currently Manager of Canyon Cinema in S.F.--largest distributor of independently-produced short films on the West Coast...

ALONG THE WAY (1983)

16mm color|sound 20 min.

A visual journal or diary, an experimental "travelogue", where the signposts of interest are equally elements of architecture and plant life as people and events. Imposition of formal compositional strategies vies with the revelation of off-hand personal gesture to continually re-generate interest and belie expectation. The intent is to communicate the essential quality of "place", which is always an amalgam of the visual and the emotional. Filmed over a period of eighteen months at the following locations: Sea Ranch (northern California coast); Mendocino, California; Lake Tahoe; San Francisco (eclipse of the Moon); Negril, Jamaica; and rural Maryland (Scientist's Cliffs and Port Republic). Further adventures in the "topological cinema"...

"Things are as they are--they are not like anything."--Robert Creeley

"No ideas but in things."--William Carlos Williams

"We've traveled on together/Through dark and sunny days/And may we always be together/Just my Lord and I along the way."

--"Along The Way" (John Duffy), as
recorded by The Country Gentlemen

DECODINGS (1983)

16mm b&w|sound 10 min.

Human behavior, rituals and customs, and learning processes are encoded in its media records--film amongst them. Isolating gesture and incident and re-combining images can result in a decoding of these processed, rigidified messages. Consequently, new meanings may arise, new messages emerge... A "collage" or "found footage" film drawing from older educational and scientific films, newsreels, and documentaries for its source material. [work-in-progress]

Hilarious Poignant Zelig

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SUSAN E. MORSE
Director of Photography
GORDON WILLIS
Written and Directed by
WOODY ALLEN

Costume Designer
SANTO LOQUASTO
Production Designer
MEL BOURNE
Executive Producer
CHARLES H. JOFFE
Produced by
ROBERT GREENHUT

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SEPTEMBER

THURSDAY 22—

Some films by filmmaker and painter (currently Prof. of Art at the University of Georgia at Athens) **JAMES HERBERT**. His recent *Cantico* (1982) (with soundtrack by Barbara Kolb) is based on the life of St. Francis of Assisi. *Pony* (1981) has been described as a "lyrical celebration of the human body"—"not only does Herbert work with that most venerated subject in art, the nude, but rephotography permits the original image to be reabsorbed into the camera so that it may emerge anew—with a different quality." —Larry Kardish (MOMA, catalog). Program will also include *Carnival*. M



Storm DeHirsch

THURSDAY 29—

STORM DeHIRSCH (NYC), in person, will show and discuss her films. DeHirsch, who is also a poet, was one of the first independent filmmakers to show films at BFI when it opened in 1975. Tonight's screening will include some of her early works made during the heyday of the "underground film" movement up to the most recent "Cine-Sonnets" in super-8. Program: *Peyote Queen* (1965)—"Among my favorites ... beauty and excitement." —Jonas Mekas; *Third Eye Butterfly* (1968) (dual-screen projection), "A kind of atonal visual rhythm. In certain passages the filmmaker divides her two frames into multiples, at times two in each of them ... Butterflies are image motifs in a series of semi-abstract color patterns ... The total effect is exciting and complex." —Parker Tyler; *River Ghost* (1973), "Reflections on a haunted cove along the banks of the Hudson River" —S.D.H.; *Lace of Summer* (1973), Cine-Sonnet #1, Venice - "A day stands still and can be seen sprouting from its socket, a long toothed day that eats its quiet bread and stands as still as ears of corn drying in the sun." —S.D.H.; DeHirsch will show other short films to round out the program. CCT

OCTOBER



J.J. Murphy's *The Night Belongs to the Police*

THURSDAY 6—

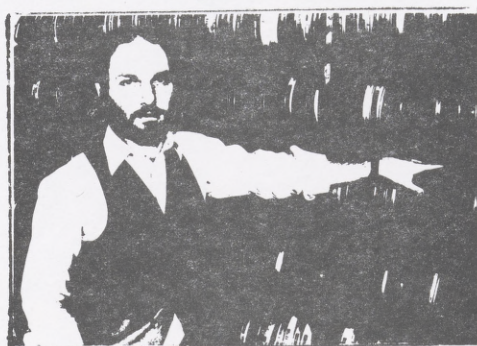
An evening of short films by **J.J. MURPHY**; a partial update of works by the well-known filmmaker who has had several shows at Berks. Program will include: *The Night Belongs to the Police* (1982) (music by The Republicans, The Appliances, The Suburbs) "...a satire of fashionable nihilism, it manages to simultaneously mock and embrace the incessant posturing of the so-called new wave ... it is, most of all, funny." —JJM; *Preview* (1980), a reworking of some erotic found-footage; *Science Fiction* (1979) which uses extracts from an educational film to playfully explore the time-space continuum as it applies to narrative structure; and *Sky Blue Water Light Sign* (1972), a witty variation on the "landscape" film. M



Erich von Stroheim

TUESDAY 18—

Greed (1924) by **ERICH von STROHEIM**. With Jean Hersholt and Zasu Pitts; this 109 min. film is all that is left of von Stroheim's monumental (10 hour) adaptation of Frank Norris' *McTeague*. "Before seeing Hollywood, during and after, he still remains in my opinion, THE director!" —Sergei Eisenstein CCT



Michael Wallin

THURSDAY 20—

MICHAEL WALLIN (San Francisco), in person, will show and discuss his films. Program will include *Fearful Symmetry* (1981), a lyrical invocation of various industrial landscapes (Wallin quotes Vertov: "Long live *dynamic geometry*, the movement of points, lines, surfaces, volumes..."); *Cool Runnings* (1981), a brief glimpse into the lives of some of Jamaica's Rastafarians; *Monitoring the Unstable Earth* (1980), a richly textured film whose images range from the Utah salt flats to Christo's Running Fence to Las Vegas slot machines; and other short films. CCT



Errol Morris' *Vernon Florida*

TUESDAY 25—

Vernon Florida by **ERROL MORRIS**. A documentary by the director of "Gates of Heaven" focusing on the richly eccentric citizenry of a small Florida community; a fond and appreciative look into the crackpot heart of America. CCT

THURSDAY 27—

OPEN SCREENING — Bring your own; all works will be screened. M

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Presents

20 December 1983

MICHAEL WALLIN

San Francisco filmmaker, Michael Wallin, comes to Berks as part of an east coast tour which includes Millenium (NYC), Media Study (Buffalo), The Funnel (Toronto) and Philadelphia College of Art. In addition to making films, Wallin has been manager of the Canyon Cinema Co-op for five years.

Tonight's program:

ALONG THE WAY (1983) 20 min. color/sound

FEARFUL SYMMETRY (1981) 16mm 15 min. color/silent

"Long live dynamic geometry, the movement of points, lines, surfaces, volumes...."--Dziga Vertov

Uses precisely (mathematically) determined single-framing, to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field. Images: deadened railroad tracks, ice plant fields, Bethlehem smokestack, Canyon office, back porch clouds and sky, PG&E plant at Moss Landing. . . .

(Prize winner San Francisco Art Institute Film Festival, 1981)

MONITORING THE UNSTABLE EARTH (1980) 16mm 20 min. color/sound

A (re)collection, a (re)ordering of the elements of our external world, filmed during travels in the western states. Fantastic landscapes transmuted into their distinctive aesthetic qualities. Patterns of symmetry, of pure forms, emerge. Here shape and texture, color and light overcome meaning to affect perception on a primary, visceral level. Feelings and sensations evoked by certain (sometimes archetypal) images (at times distorted and enhanced through such means as holographic and polarizing filters). Music: Jon Gibson.

(Prize winner, SFAI Film Festival, 1981)

COOL RUNNINGS (1980) 16mm 15 min. color/sound

A brief glimpse into the lives of some of Jamaica's Rastafarians, a fascinating sect known for its political and religious beliefs (repatriation to Africa/Haillie Selassie as God), its lifestyle (natural foods and marijuana smoking), its appearance (long "dreadlocks"), and its music (reggae), which makes up the soundtrack. "Cool runnings, mon. . . ."

SLEEPWALK (1973) 16mm 12 min. color/sound

Personality as expressed in movement and gesture, which may become habitual and unconscious, leading to a state of "self-identification" (identity as cultural abstraction) or waking sleep. A breakdown of narrative expectation (set up by personality portraits of three friends) using optical printing techniques and the manipulation of sound. Music: Westland Street Band.

"It was the funniest film in the festival...the images stayed with me and heightened my visual world...a beautiful dialectical relationship on the structural use of sound...."--Ray Kril, festival judge

KALI'S REVUE (1972) 16mm 8 min. color/sound

Kali is the goddess of physical form and transformation in Hindu mythology--thus, the varied textures, colors, and shapes of our transitory existence; the many from the one...A de-attachment from conventional seeing, with its naming, values, and judgments. Weight lifters, drill teams, skyscrapers, majorettes, forests, locomotives, the Pacific, military schoolboys, conveyor belts, fog...A structural use of dissolves, fades, and layered sound to carry the momentum of the film. Music: Felicity Facility.

(BFI program partially funded by PCA and NEA)